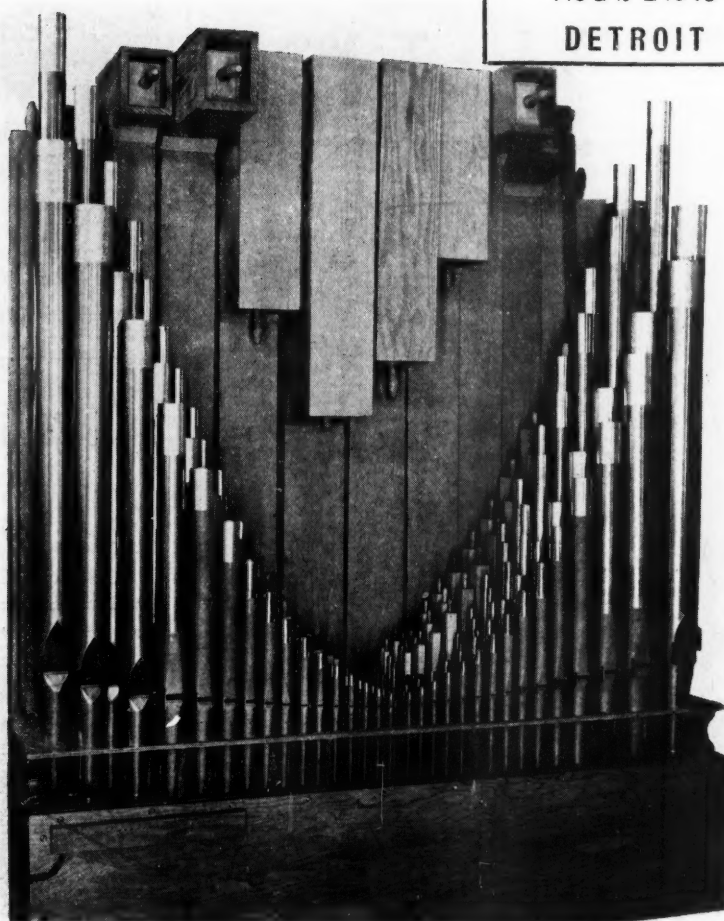


PUBLIC LIBRARY

AUG 24 1949

DETROIT



IT TAKES GENIUS AND EXPERIENCE
to build a miniature unit into a space small enough for the average residence or studio, but this is the way the Wicks Organ Co. packs its pipes into its new 'Fuga de Luxe' model; organ and console take less space than a grand piano. Details later.

The American Organist

AUGUST, 1949

Vol. 32, No. 8 - 25¢ a copy, \$2.00 a year

QUALITY

VERSUS HASTE



Nicking Flue Pipes

A quality pipe organ is a work of art, requiring careful planning, selection of materials, faultless craftsmanship, artistic voicing and tireless supervision. Nowhere can the word haste be considered.

Although possessing unusual manufacturing facilities and organization, we consider QUALITY first, and do not promise deliveries earlier than we know fulfillment can be accomplished on a quality product. Our delivery program is based on this never-swerving ideal and all commitments have been and are being met.

For a list of outstanding MÖLLER QUALITY installations since the war, look for the September issue of THE AMERICAN ORGANIST or write us.

M.P. MÖLLER

THE ARTIST OF ORGANS - THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

Member: Associated Organ Builders of America

Organ Builders Supply Company

Actions Pipes Chests Reeds Consoles
Reservoirs Shades Tremolos

Custom work to your specifications

P.O. BOX 328 HOLLIDAYSBURG, PA.

EDWARD A.

HIGGINS

PIPE ORGAN BUILDER

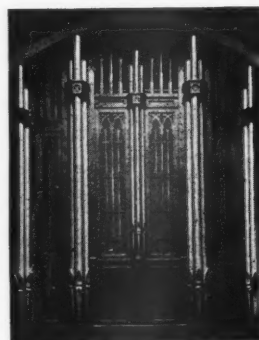
Rural Route No. 5

Peoria 8, Ill.

The CHARLES W. McMANIS Company

Organ Builders

10th & Garfield Avenue
KANSAS CITY 2, KANSAS



Casavant

Famous church organ
name for more than
a century

**Casavant
Frères, Ltd.**

Saint Hyacinthe
P.Q., Canada

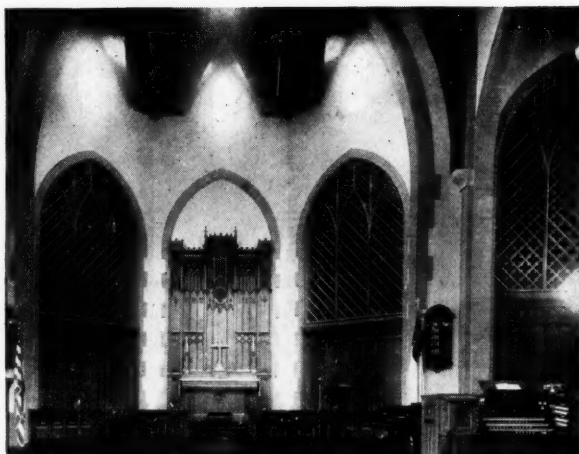
REUTER PRESTIGE

There is general agreement among those who know, that the Reuter Organ is in the forefront of today's strictly fine pipe organs. This prestige is a direct result of the consistently fine work that Reuter has done, both tonally and structurally, over a long period of organ building.

The Reuter Organ Co.

Lawrence, Kansas

Builders of fine pipe organs exclusively
Member of The Associated Organ Builders of America



SALEM LUTHERAN CHURCH CHICAGO, ILLINOIS

This Kilgen Organ just completed in Salem Lutheran Church, Chicago, has been acclaimed a truly outstanding example of fine organ craftsmanship.

It has been praised for its remarkably fast and responsive action. . . . its beauty of voicing in individual registers. . . . its distinct tonal contrasts. . . . the perfect balance of its mixture work. . . . its dignified and churchly ensemble and the amazing clarity of tone when full organ is played.

Kilgen Organs are not mere units of mass production. Each is painstakingly perfected as an individual work of art so that purchasers can expect a distinctive superiority in Kilgen performance.

We welcome consultations regarding your organ project. . . . for great church or modest chapel. . . . with either our Home Office or any of our factory branches.

The Kilgen Organ Company

EXECUTIVE OFFICES AND FACTORY
4632 WEST FLORISSANT AVENUE
ST. LOUIS 15, MISSOURI



SCALING

Scaling has to do with the method of balancing power and timbre between pipes throughout the compass of the stop. One way to approach this is to adopt a diameter size of one pipe and then express a constant change of diameter from pipe to pipe by means of a ratio.

If the ratio is such that the diameter is reduced by half on the seventeenth pipe, the stop will have a full bass and comparatively narrow, weak trebles. If the stop halves on the twenty-second pipe, the trebles will be of greater width than in the former example.

The adoption of any fixed ratio neglects the consideration of variables inherent in the placement of the organ, the acoustics, and the human ear itself. Art examines but must remain independent of formulae such as these. Proper trebles give ease of speech and a fine grip on the tone. Squeaky trebles that pierce the tonal texture are usually those improperly scaled and forced into giving more tone than natural. Fluty basses that obliterate the clarity of the lower portion of the compass come from the reciprocal of the above situation.

Materials, workmanship and effort may be commendable. However, quality shows in the music only when the scaling has been born of artistic experience.

THE AEOLIAN-SKINNER ORGAN IS A QUALITY PRODUCT

G. Donald Harrison

AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, *President*
WILLIAM E. ZEUCH, *Vice President*

Factory and Head Office
BOSTON 25, MASS.

(Member, The Associated Organbuilders of America)

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Organ Music

Theodore Dubois—Six Pieces

38 pages, J. Fischer & Bro. \$1.50, edited by Dr. T. Tertius Noble. Titles: Chant Pastoral, Cortege Funebre, Canon, Noel, In Paradisum, Fiat Lux, all beautifully printed. Dubois' music may sometimes be devoid of inspiration but it was never offensive; on the other hand, how could we find something to make more appealing music than his In Paradisum? Fiat Lux is another of great possibilities, though imposing considerably on a player's taste & imagination; it begins ppp and ends fff. And it can mean much to an audience or congregation. In this score the instantly comprehended terms Great, Swell, Choir, Solo, are displaced in favor of numbers, I, II, III, IV. Numbers mean nothing, names mean something; let's always stick to names. Dr. Noble's suggested registrations are generally on the good side; nor is he very fond of noise for its own sake. So here are two good pieces for recital or church, one for a funeral, one for Christmas, and two other church pieces. In Paradisum is worth the cost of all six.

Oudnederlandsche Meesters—ed. Flor Peeters

Vol. 3 of Old Netherlandish Masters, 32 pieces, 117 pages, published by Henry Lemoine, Paris, devoted to Netherland composers from the 15th to the 18th centuries, most of them comparatively or completely unknown, though this doesn't apply to Dufay, Des Pres, Lassus, Sweelinck; none the less it's a volume for the historian and music student; and for novelty value, an occasional piece, if dressed up & properly sweetened with inviting registration, would be welcome on a program played in public. Again we have the defenseless substitution of meaningless figures for names that emphatically mean something to every organist. If we are going to be silly enough to use I, II, and III, for Great, Swell, and Choir, let's go the whole way and use numbers for names too, so that Bach becomes 1729, Buxtehude is 138593382, and Franck is 782034. Stupid? No more so than using numbers for the names of our respective organ divisions. Don't blame this on Mr. Peeters; he is probably the accidental victim of stupidity in publishing. It's a fine volume for libraries, students, conservatories, and historians, for it presents a nation not too well known in the world of composition.

WARNING FROM MARS

A book by Edward Whiteside

6x9, 79 pages, board-binding, Inter-Planetary Publications, 120 Liberty St., New York 6, N.Y. "A political satire which is both entertaining and thought-provoking." Some T.A.O. readers think you should know about this. If an organist can only play an organ, but can't think, can't vote, can't have any influence whatever in making the world about him a better world for all the rest of us, he should take no interest in such books. But if he has to depend upon other people to pay him a salary so long as he hopes to live, he's a complete coward not to take a very keen interest and do his small part in thwarting the thieves that now dominate America's economic, political, and labor worlds. This little book would have been infinitely more valuable if it dropped the satire and dealt with specific names, actions, and people.

PABLO CASALS—A BIOGRAPHY

A book by Lillian Littlehales

6x9, 232 pages, clothbound, a few illustrations & thematics, Norton & Co. \$3.75, first published in 1929, revised & enlarged here. The story of one of the great cellists. "In his years of expatriation from Spain he has revealed himself as more than the artist of universal fame; he has become a champion of liberty for his fellow countrymen, a living example to everyone of protest against injustice. His life has been called 'a romance of art, humanity, patriotism, and sacrifice.'" From the book: "He called Schoenberg an 'enormous

musician,' though he does not think all his music great; and he admires Stravinsky but is not greatly moved by his music." A man of understanding. It's good for musicians in all fields to read the biographies of other musicians who have achieved top place in any branch of music.

WHO EVER DID?

"A thought from another anon. writer: Who ever heard anyone but another organist or a critic (if one ever bothers to go to an organ recital) criticize an organ recital because it was too light? None has. They don't pay for the organ either." [Down with the capitalists who pay for organs; feed 'em pre-Bach. That'll teach them not to be capitalists.]

Pipe Organ

PARTS AND SUPPLIES

For repairing, modernizing and enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St., Erie, Penna.

Member of the Associated Organbuilders of America

Complete Organ Service

New Organs - Tuning - Repairs - Rebuilding
Organ Chimes - Amplified Tower Chimes
Maintenance, Modernizing, and Additions to Old Organs

JULIUS C. THIEMER

Organ Builder since 1909

8 Edward St., Lynbrook, L.I., N.Y. - Phone: Lynbrook 9-0824
1104 Carnegie Hall, New York City - Phone: PLaza 9-2550

ALFRED G. KILGEN

Organ Architect and Builder

An organization of nationally known expert organ artisans, with factory equipment and materials in

LOS ANGELES

Studio: 1639 W. Adams Blvd., Los Angeles 7, Calif.
Ph.—REpublic 7521

Designer of the organs in St. Patrick's Cathedral and Carnegie Hall in New York City

Member, Los Angeles Chamber of Commerce

Specialists IN ORGAN PIPES

of all descriptions for all Pipe Organs.
Sets for additions and exchange of stops
for better balanced Ensembles. Write to

Jerome B. Meyer & Sons Inc.

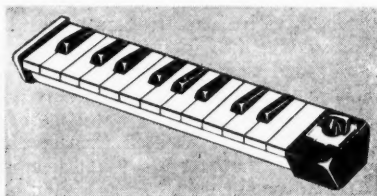
2339 So. Austin Street — Milwaukee 7, Wisc.

**HERE'S MORE PROOF
MAAS OCTAMONICALLY TUNED
CATHEDRAL CHIMES AND CARILLONS**

**Are Preferred by Men Who Know
WILFRID LAVALLEE, New York City Pipe Organ
Builder, writes:**

"I have just finished the installation of the chimes you sent me for the North Community Church of Ridgewood, N. J. You deserve compliments in your achievement of perfect tone, and in the mechanical action. "This particular installation was most difficult . . . the chimes had to be installed in the open. We made them very soft; yet with the expression mechanism you have sent me, we can still make the chimes heard over the entire organ . . ."

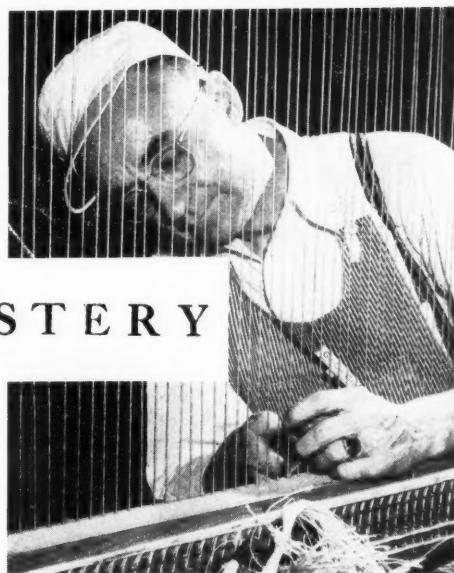
**ALL
OVER
AMERICA**



men who really know church music and the instruments that produce it acknowledge the superiority of Maas Genuine Cathedral Chimes and Carillons. NOW "Octamonically tuned," they offer even more value at the same moderate cost.

**ASK YOUR LOCAL ORGAN DEALER FOR A DEMONSTRATION
OR WRITE FOR INFORMATION**

MAAS CATHEDRAL CHIMES
DEPARTMENT 26, 3015 CASITAS AVE., LOS ANGELES



MASTERY

The traditional skill of the master craftsman—not the impersonal production line—builds into Hilgreen-Lane organs their high standards of quality and precision, their peerless performance that endures.

BUILDERS OF FINE ORGANS SINCE 1894

Hilgreen, Lane and Co.
ALLIANCE, OHIO

A New Sound in Swell Chorus Reeds

16' Clarinet, 8' Clarinet, III Mixture (15-19-22) 8' Geigen, 8' Melodia—plus Swell to Swell 4' coupler.

Can you guess how that combination would sound?

Not unless you are a better guesser than those who have heard it and tried to break it down into its components.

Of course everything depends on the balance and voicing of the several stops.

The way *AUSTIN* makes it, it is probably *the* richest timbre an organ can produce.

AUSTIN locates the double and unison Clarinets in the Swell and treats them as chorus reeds. Used as above, or with the Trumpets, this successful innovation yields a degree of versatility and beauty new to American work.

There are excellent, sound reasons for this placement and treatment, as well as for the locating of the usual Swell Oboe in the Choir. The rearrangement provides more congenial companions for each type of tone.

Thoughtful men who have heard this work are enthusiastic over the definite improvement registered.

AUSTIN ORGANS, INC.
Hartford 1, Conn.

(Member, The Associated Organbuilders of America)

Anthems of Moderate Difficulty

Reviews by WILLIAM A. GOLDSWORTHY

New choral works more generally safe and sane for all

Last month we gave a set of different and difficult choral works, difficult both to perform and to hear sympathetically. This month we give works moderately difficult which conform more generally to accepted standards; they are consequently more grateful to the listener. Some striking numbers are here, suitable for both service and concert.

Elkan-Vogel present a cantata by Richard Purvis, which, for a younger man, gives promise of great things to come. A setting of Buchanan's dramatic poem, *The Ballad of Judas Iscariot*, is a task for any writer, the text being by turns so strong and so tender. Mr. Purvis has caught the spirit and has expressed it admirably. My only criticism is the one so frequently needed—the high tessituras, these in contrast with his last work in which they were taxingly low. But the cantata has vigor, fine melody line, highly exciting chorus work; it is not too difficult. 51 pages, priced moderately at \$1.25.

Elkan-Vogel also give us a fine setting of "The Wilderness" by H. Alexander Matthews; 19 pages, 25c.

M. Witmark & Sons publish three anthems by Dr. Eric DeLamarer which are among his best. A setting of the "Benedictus es" is made of fine material and is really stirring. The "Gloria" is stunning and surprising, beginning pp, building to a climax, and again fading away; 9 pages, 18c. His "God came the Holy One" is a bit spotty, the quieter movements being particularly grateful while the forte passages are slightly angular. But this is a well-worthwhile anthem; 10 pages, 18c. The one that will give greatest joy to congregations is "Hearken ye that follow righteousness," 5 pages of sheer beauty, with a solo part that will please any bass; it will sound as well in contralto range if you have not a good bass. This is one of the best quiet anthems to appear in a long long time; 6 pages, 16c.

By Witmark also is a 3-part setting for women's voices of "Blessed is the man" by J. Lawrence Erb which we recommend for originality of style and smooth movement of parts. This writing reveals an active man in a serene mood; 7 pages, 16c.

McLaughlin & Reilly give us a new mass by Camil Van Hulse—a poetic voice from the desert, not a voice crying in the wilderness. "Missa Fiat Voluntas Tua" is a comparatively easy work of 16 pages for 3-part mixed voices. Choirs with a scarcity of men will thank us for calling attention to it. Steeped in Catholic tradition and ritual, this Composer is at his best when writing for the church. Here again is the fruit of his knowledge. There are a few men keeping Catholic church music alive; Mr. Van Hulse is in the forefront of this group.

As a rule I do not care for 8-part choruses, with the tenors and sopranos dividing into two parts each, tenors singing in unison with sopranos, an octave lower. This is generally the treatment in these many-voiced unaccompanied choruses. (I am always reminded of the little man who sings the melody of the hymn an octave lower.) However, Will James gives us a 7-part anthem which avoids some of this effect by a clever alternation of men's and women's voices, uniting the full combination in the large final phrases. "Sing and rejoice" has vigor; H. T. FitzSimons, 7 pages, 18c; for those who do like this type of chorus, it will be very pleasing.

Broadcast presents an unusual setting of the "Hymn of the Trinity" of St. Ambrose, by H. A. Schimmerling. Polyphonic, strong, full of light, it captures completely the idea of the text, fading to an unexpected but effective ending. Meat for a good choir, 8 pages, 16c.

Broadcast also gives a setting of "Lift up your heads" by N. Lindsay Norden. Short but brilliant, it is filled with trumpet flashes and antiphonal phrases. The last two pages are powerfully ejaculated chords on the word *Selah*, with trumpet-like accompaniment. I would that Mr. Norden had

used the word *Amen* or some other or similar significance, as modern scholarship is almost unanimous in declaring *Selah* to mean repeat. Nevertheless this is a fine anthem; 7 pages, 15c.

Oxford University Press publishes two numbers by Vaughan Williams that any fairly good choir can sing. "The voice out of the whirlwind" is a strong manly text from Job which Mr. Williams has set in a sturdy straightforward fashion, to music all can understand. It would be used much, except for the obstacle of price—80c for an 18-page anthem.

Mr. Williams has made also an exquisite setting of John Skelton's poem, "Prayer to the Father of heaven." The study of this number is rewarding. 11 pages, 36c.

O. U. P. also gives a new anthem by Martin Shaw, "God's grandeur," written in the best Shaw manner, and interesting. But not interesting enough to pay 50c for a 14-page anthem.

Birchard presents a quite remarkable hymn-anthem by Katherine K. Davis, "Our God is a Rock." Strongly stated by all the men in unison in the beginning, the theme then becomes the basis for treatment, with the melody first in the bass section, then in the soprano, all building up finally to powerful exultant amens. 8 pages, 20c.

Flammer publishes Claude Means' anthem for communion, "Come dearest Lord," one of the most fitting we have seen for this service. Mr. Means is a sensitive musician; his confident handling of the Isaac Watts text gives us an anthem appealing to any denomination. 7 pages, 16c.

And now for H. W. Gray contributions. Dr. T. Tertius Noble, from his eyrie in Rockport, offers a new setting of "By the rivers of Babylon" which, with its graceful flowing phrases, reveals Dr. Noble at his best. 10 pages, 20c. He also takes the text of an old Lenten hymn, "Drop drop slow tears," and sets it as he marks it, "with much expression." Written for 3-part women's voices, it can be used for both church and concert. 7 pages, 16c.

For Episcopalians, this one is a must: Frank Scherer's "Benedicite in E-flat," a stirring breezy hymn of praise, with overlapping of sentences in upper and lower voices, and an especially interesting new "Gloria." 8 pages, 16c. (A member of the congregation dubs this the canticle where all the animals are called by their first names.)

We close with a setting of the "Communion Service" by H. A. Schimmerling. Short, strong, different; we would use it all, save for the "Kyries" which do not lend a spirit of contrition. Perhaps Mr. Schimmerling is fed up with overmuch groveling, in which case we are with him.

This review is long? So much arresting music has been found that we felt it a duty as well as a privilege to bring it to you. Next month we present a list of new publications, this time for volunteer choirs.

THE PRICES OF ANTHEMS

Organists who have thousands of dollars to spend on new music each year, need not worry about prices. How many are so fortunately situated? Mr. Goldsworthy calls attention to costs here & there, so we have done some figuring.

In socialist England the prices of anthems run 3.3, 3.6, and 4.4 cents for each page.

In the rapidly dying republic of America, our prices, as reflected in the foregoing reviews, run from 1.3 to 2.6 cents each page; and our average American price figures 2.2 cents for each page. Still hate American business and love British socialism? Musicians must stop ducking their heads in the sand in vain efforts to dodge responsibility. If your organ catches fire, you won't sit idly by and hope the fire department will take care of it; you'll work darned hard to put that fire out quickly. This present era of thievery & greed & squandery is leading to complete ruin. It is every man's duty to do his share of active work to stop it.—T.S.B.

THE NEW AMERICA

A nation that thinks more of its dead politicians than of its Living God.

e, as
h to
15c.
ghan
out
Mr.
music
the

John
study

od's
ing.
nem.
by
ated
hen
the
y to

ion,
for
dent
ling

tius
y of
ving
also
rs,"
tten
and

er's
with
an
em-
the

by
use
of
ver-

een
ing
ons,

new
are
to

and

as
ents
ents
ish
the
gan
ent
out
ery
do

han

Organists know the Baldwin Electronic Organ for its majestic tone, its wide range of musical effects, both solo and ensemble. They know it too for its ease of playing.

Those are the main reasons why the Baldwin is the choice of organists throughout the country. But other reasons recommend it too: its utter dependability; its ease of installation; its flexibility in fitting into rooms of almost any size or styling.



The BALDWIN ELECTRONIC ORGAN

Write to The Baldwin Piano Company, Cincinnati 2, Ohio, for descriptive literature.

THE BALDWIN PIANO COMPANY, CINCINNATI 2, OHIO • BALDWIN, ACROSONIC, HAMILTON AND HOWARD PIANOS

Some Music Reviews

By Dr. ROLAND DIGGLE

Who says just what he thinks in a manner never lacking conviction

Richard Donovan—Choral preludes American Folkhymns Music Press, 12p, \$1.50, modern music at its best, or so it seems to me. Some time ago I spoke of his Paignton as being one of the best in the Contemporary Series; these two fine preludes bear out my contention that this Composer is worth watching. The melodies of these pieces are taken from Folk Hymns of America, published by J. Fischer & Bro.; while not familiar to the average listener, this in no way interferes with enjoyment of the music. First is an andante tranquillo of real beauty; it works up to a forte stringendo passage on p.5 that sends shivers down your spine. Second, which took me longer to absorb, is built on much the same lines, except that it ends ff, the last page being tremendously effective. This is organ music for the discriminating player, with an instrument of some scope to work with. I have heard them played twice, once beautifully and once so awful that, so help me, I took five vodka martinis to make me forget. I hope these lovely pieces are not given the kiss of death by being chosen for the Guild examinations. It was quite all right with me that the recent prize number was so chosen; in fact, it is only fair that the candidates for the examinations have to suffer in this way in order to teach them the sort of music the examination committee likes. By the way, who chooses the examination pieces? It cannot be that the committee only knows each other's music; and yet it is strange that music by members of the committee is always included in the list.

*Handel-ar.Archer—Water Music

Paxton, 20p, \$1.75, another arrangement and one of the best; it lays well under the hands, is not cluttered up with unnecessary notes, comes off well on a small organ.

Francis Jackson—Impromptu

Oxford Press, 7p, \$1.20, an excellent piece composed for the 70th birthday of Edward Bairstow. It is an andante full of fine writing, with plenty of contrasts in rhythms and dynamics. Starting softly with an Oboe solo, it works up to full-organ climax, and ends pp. Of moderate difficulty; needs a fairly large organ with some good reeds to do it justice. An interesting piece that demands your attention.

Masterpieces of Organ Music—Vols. 61, 62, 64, 65 Liturgical Music Press, distributed by Boosey & Hawkes, \$1.00 each volume. It is good that this excellent series of works by the 'old masters' is being continued. The four folios at hand have been edited by Ernest White and the engraving and general get-up are a distinct improvement over earlier ones. 61 contains six preludes by Johann Nicolaus Hanff, 1630-1706. 62 contains a Toccata, Capriccio, Fantasia, and Ricercare by Johann Jakob Froberger, 1616-1667. 64 contains two short preludes by Delphin Strungk, 1601-1694, and a fine Ricercare by Nicolaus Adam Strungk, 1640-1700. 65 gives pieces by Josquin Des Prez, Paul Hofhaimer, Ludwig Senfl. Here then is some first-class service music any organist in the land will find of practical use in many ways. Mr. White has done a splendid job of editing and the suggested registration may be fitted to any instrument. I suggest you get one of these folios and see how useful you will find this type of music in your church work.

Alec Rowley—Fantasy of Happiness—Rhapsody Ashdown, 11p, \$1.25. The first is a lively work that fully portrays happiness in many forms; second is rugged, varied in mood, elegiac in character; both are of moderate difficulty and while perhaps less interesting than the suites mentioned here, they are well worth playing.

Alec Rowley—Heroic Suite

Ashdown, 26p, \$2.00, an older work that seems to be unknown here; I like it even better than the newer suite. Consists of Heroic Prelude, Lament, Mood Fantasy, Triumph Song. Music is brilliant and while not so modern in style as the new work, it is more melodious and would have a more direct appeal to the

average listener. It has been broadcast several times in England and seems to be popular there. I like the last two movements best, but Lament makes a nice service prelude. You cannot go wrong with these two suites, for the music is graceful, poetic, and built on solid scientific foundation.

Alec Rowley—Suite for Organ

Ashdown, 28p, \$2.00. The organ music of Alec Rowley is receiving a great deal of attention, and as most of it is excellent for practical uses, new things from his pen are usually of first interest. This, his latest work, consists of Prelude, Canzona, Aspiration, Toccata. The Composer thinks this is his best organ work. It is fairly modern in spirit, the movements are all contrasted, it presents no difficulties to the performer, and it will prove effective on a modest instrument. Aspiration I like very much, with its changing harmonies and quiet registration; it makes an admirable foil to the Toccata. The complete Suite should make a first-rate recital number; separate pieces work well as voluntaries. Like all his music, this should prove useful for teaching. I recommend it to all of you.

COMPOSERS TRY AN ALIBI

"It seems to be that the abandonment of a traditional artistic style is an indication that the civilization associated with that style has long since broken down and is now disintegrating. Like the disuse of an established technic, it is the consequence of breakdown, not the cause." Possibly our contemporary cubists in music think this will camouflage their paucity of ideas and incompetence in structure.—W.A.G.

THE AMERICAN "NEW LOOK"

"is the tendency to subordinate the civil liberties of a majority of the people to special privileges which are granted to a politically strong minority."—Donald R. Richberg.

BOOKS ON ORGANS

BOUGHT • SOLD • and TRADED
Lists Available

JAMES C. ANDREWS

47 Outer Drive

Oak Ridge, Tennessee

CHOIR DIRECTORS

A SIMPLE APPROACH TO

SIGHT READING

Improve your choir through this simple, inexpensive and tested method. Results assured in three months. Call or write.
DON WEST — Tel. CHelsea 3-6016 — 8 Jones St., New York 14

Guilmant Organ School

Fiftieth Year

OCTOBER 3

Write 12 West 12th Street, New York 11, N. Y.

HILLIAR

ORGELECTRA



55 pounds of accurately controlled voltage

The first and only key-action current designed and engineered specifically for pipe organ use.

ORGELECTRA'S famous automatic voltage regulation assures an organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can neither get too much voltage nor too little; it will always receive the **proper voltage** for the proper amperage. Ask your reputable organ technician for your

free ORGELECTRA booklet.

6525 Olmsted Avenue — Chicago 31, Illinois
Newcastle 1-2001

Organ Solos

BACH	
*Come Sweet Death	\$.50
arranged by J. Klein	
BIZET	
*Agnus Dei60
arranged by G. Alphenaar	
BOCCHERINI	
*Minuet60
arranged by J. Klein	
BOSSI	
Crepuscolo	1.00
Preludio e Fuga	1.25
KARG-ELERT	
*Angelus, Op. 27, No. 5.....	.50
*Benediction, Op. 33, No. 48.....	.50
*By the Waters of Babylon,	
Op. 65, No. 12.....	.50
*Now Thank We All Our God,	
Op. 65, No. 59.....	.50

STRIMER
Elegie

*With Hammond and Organ registration.

EDWARD B. MARKS MUSIC CORPORATION
RCA Building Radio City New York

NOW YOU CAN Practice at Home

For a surprisingly small investment, you can have all the conveniences of practicing or teaching at home... the ideal solution to mastering technical problems from pre-Bach to post-Karg-Elert.

The Estey Practice Reed Organ has two standard 61-note A. G. O. manuals and a full 32-note concave and radiating pedal board, with four sets of reeds, a 16' pedal control and tremolo that may be drawn at will, and two expression pedals. Its 3¼-ounce manual touch feels like that of a modern pipe organ, giving perfect repetition and staccato response. The quiet electric blower unit operates at less than ½ cent per hour. Try the Practice Reed Organ at your nearest Estey dealer.



THE ESTEY
PRACTICE REED ORGAN
Standard A. G. O. Console
\$920 Exclusive of Tax
f. o. b. Factory

ESTEY ORGAN COMPANY

Brattleboro, Vermont

SINCE 1846 — AMERICA'S OLDEST ORGAN BUILDER

ARKANSAS ORGAN CO.

Organ Builders

Experience IS an advantage

P. O. Box 491
North Little Rock — Arkansas

Oberlin Conservatory of Music

A Department of Oberlin College

MEMBERS OF THE FACULTY

Specializing in Organ Teaching

Arnold Blackburn Fenner Douglass
Grigg Fountain Leo Holden Robert Huhn

For catalog address
FRANK H. SHAW, Director OBERLIN, OHIO

GRAY-NOVELLO

Recent ORGAN Works

JEAN LANGLAIS
Suite Francaise 2.75

ROBERT SCHUMANN
The Complete Organ Works,
edited by MARCEL DUPRE 4.00

MAX RAGER
Introduction and Passacaglia
in D minor75

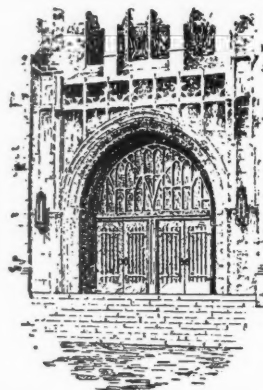
MARCEL DUPRE
Deux Esquisses 1.25

Send for approval copies

THE H. W. GRAY CO. 159 East 48th St.
Agents for NOVELLO & Co. New York 17, N. Y.

GRAY-NOVELLO

Westminster Choir College



JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER MCCURDY
Head of Organ Department

TRAINING ORGANISTS AND
CHORAL CONDUCTORS

FOR THE
CHURCH, CIVIC CHORUS, SCHOOL
and COLLEGE

PRINCETON, N. J.

— *For Organ* —

SIX PIECES by THEODORE DUBOIS

Edited and Registered by T. Tertius Noble

Price 1.50

J. Fischer & Bro. - 119 West 40 Street - New York 18, N. Y.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

Contributors

Parke S. Barnard
Donald S. Barrows
Dr. Roland Diggle
Wm. Ripley Dorr
Rowland W. Dunham
Lester T. Etter
Wm. A. Goldsworthy
Arthur Howes

Howard Kelsey
Marten I. Neff
E. J. Quinby
The Hon. Emerson Richards
Norman Spicer
Lauren B. Sykes
Charles Van Bronkhorst
Joseph S. Whiteford

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c. q. cc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o.u.—Organ accompaniment, or unaccompanied.
e.d.m.v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
Af.Bm.Cs—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p—3 pages etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

Vol. 32

AUGUST 1949

No. 8

EDITORIALS & ARTICLES

Miniature Unit by Wicks.....	Cover-Plate	241
Combon Mechanism by Aeolian-Skinner.....	Frontispiece	252
Smatterings	Editorials	261

THE ORGAN

Console Gadgets.....	Some Definitions.....	256
Polyphonic Bourdon.....	Definition	261
Resultant	Definition	261
Riverside's New Console.....	Charles E. Billings.....	253
Organs: Chicago, Salem Lutheran.....	Kilgen Organ Co.....	p243
Flint, Our Savior Lutheran.....	Moller	s260
Lenoire, First Presbyterian.....	Kilgen Organ Co.....	s260
Newbury, First Congregational.....	Aeolian-Skinner.....	s260
New York, Riverside Church.....	Aeolian-Skinner.....	abcdmp252
Miniature Unit.....	Wicks Organ Co.....	m241
Suggested 2m.....	Mr. Eubank	s260

CHURCH MUSIC

Dean Dunham: Restore Organ Music.....	Editorial	262
Latin Pronunciations.....	Albin D. McDermott.....	258
Wedding Music.....	Mr. Barnard	263
Service Selections.....	Various Notes.....	265

RECITALS & RECITALISTS

Critique: Mr. Fox.....	Mr. Martin.....	259
Paris Programs.....	Mr. Dilsner and Mr. Walker.....	263
Musicales	Recital Programs.....	266

NOTES & REVIEWS

Corrections	268	Tape-Recorders	265
Electrotones	247	Repertoire & Review, 244:	
Fraternal Notes	264	Books	244
Inventions	264, 265	Dr. Diggle's Column.....	248
New Organs.....	265, 266	Mr. Goldsworthy's Column	246
Obituaries	270	Organ Collections.....	244
Phonograph Recordings	259		

PICTORIALLY

Chimes	Maas Organ Co.....	m259
Combon Mechanism.....	Aeolian-Skinner.....	m252
Cumberland, Sts. Peter & Paul.....	Wicks Organ Co.....	272
Harmonium—2m & Pedal.....	Estey Organ Co.....	c249
Nicking Metal Pipes.....	Moller	m242

PERSONALS

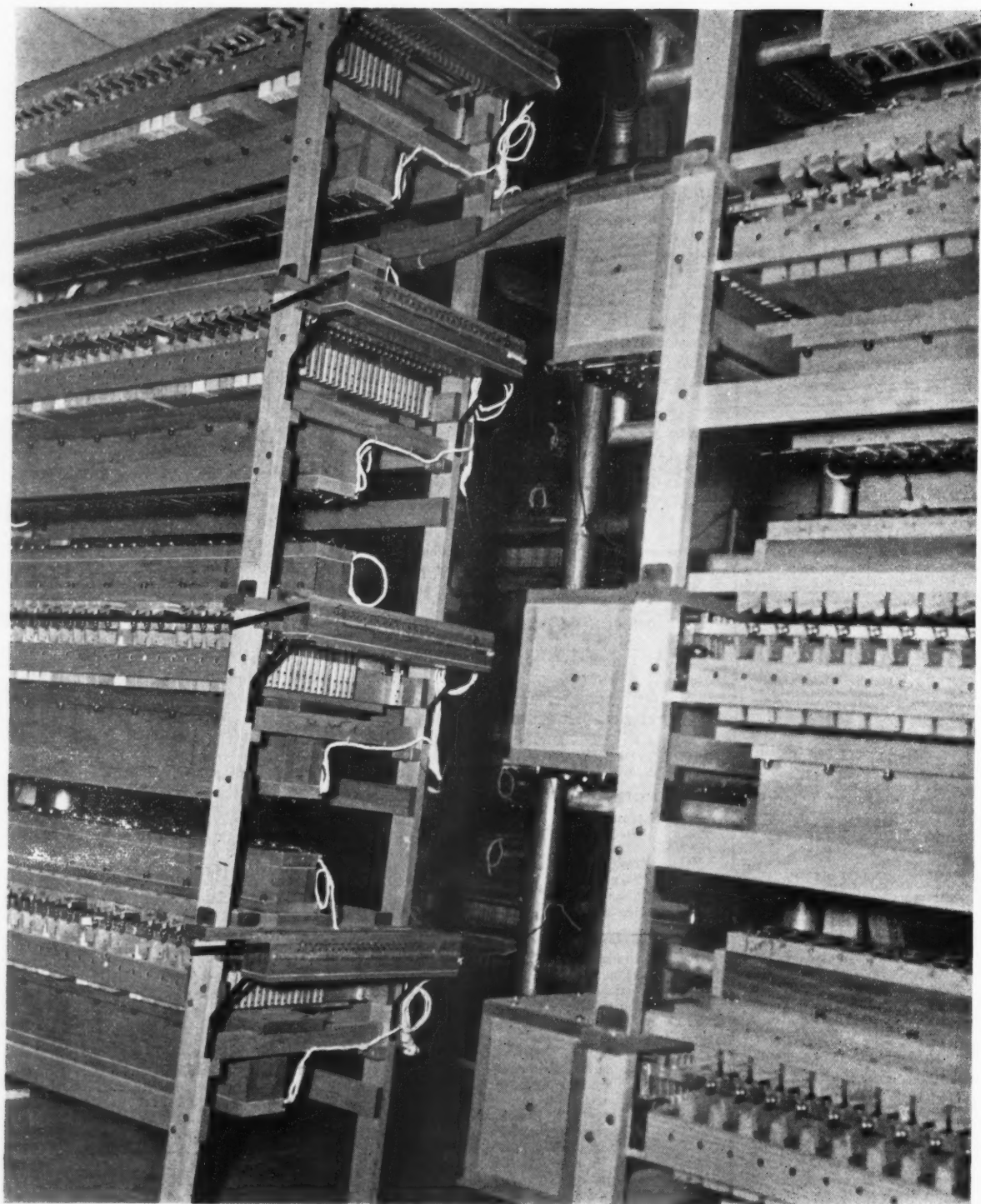
Bazdarich, Anthony F.....	p266	Nixdorf, Donald F.....	p269
Biggs, E. Power.....	r259, 260	Richardson, A. Madeley.....	bo270
Casals, Pablo.....	244	Ricordi & Co.....	269
Clokey, Dr. Joseph W.....	r266	Robertson, Dr. Irene.....	p270
Demarest, Clifford.....	*265	Rossini, Carlo.....	p270
Dubois, Theo.....	r244	Rowe, Paul.....	*259
Fox, Virgil.....	253, 259	Rowley, Alec.....	r248
Guilmant Organ School.....	266	Sackett, Edith E.....	*bo270
Hartley, Walter E.....	p269	Schmidt, Robert W.....	p270
Hauenstein, Thomas E.....	n269	Skilton, Charles S.....	*269
Hilliard, Edgar.....	p269	Skyberg, Jon Roberg.....	p270
Howell, Helen.....	m269	Strickland, J. Bertram.....	h260
Jepson, Harry B.....	*268	Weeks, James R.....	p270
Kuschwa, Alfred C.....	*266	Whiteside, Edward.....	r244
Ligon, Mrs. Wm. D.....	p269	Schulmerich Campanology Class.....	*262
Littlehales, Lillian.....	r244	Wa-Li-Ro Summer School.....	*261
Marriott, Frederick L.....	261		

COPYRIGHT 1949 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island 6, New York

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY



THE ORGANIST'S DELIGHT
but the organbuilder's headache—It's the combon mechanism in Riverside Church; it makes artistic registration possible. The organist finds the combination he wants, holds the setter-piston in with hand or foot, presses the desired piston, and instantly that combination is captured by that piston.

THE AMERICAN ORGANIST

August 1949

Riverside Church at Last Gets a Console

By CHARLES E. BILLINGS

Organist of Channing Unitarian Church, Newton, Mass.

I HAD always thought of Virgil Fox as one of the best organists playing today; the second recording I owned was his performance of Mulet's Tu es Petra. A visit to Riverside Church brought home the fact that Mr. Fox is also an eminently successful logician.

Those who ever had the heart-breaking task of trying to find their way around the original console of the Hook-Hastings organ in Riverside will remember it as an experience calculated to produce ulcers, at least. Everything was there, and nothing was where it belonged. The new console is its diametric opposite. Mr. Fox has placed a total of 567 controls so that literally nothing seems out of place.

The console, built in 1948 by the Aeolian-Skinner Organ Co., is, to put it mildly, complex. At present it controls a 4m chancel organ, a 2m gallery organ with Echo. Mr. Fox has provided for three additional divisions: String Organ, Positiv, and Celestial; the first two will be chancel divisions, the Celestial will have some 30 stops and be located high in the chancel, possibly behind the four uncut-stone window-arches.

The console is thus set up to handle twelve divisions. In addition to 276 stopknobs it contains 291 other controls. I found myself utterly confused when first sitting on the bench, but after a short time, things began to take on a certain symmetry. It was at this point that Mr. Fox's logic became apparent; one finds little difficulty in handling the organ, after a few minutes. There are many gadgets not usually found; a few were completely new to me. There is also a bit of duplication in certain places. I think, in view of Mr. Fox's rich & varied coloring, and of the number of stops the organ will eventually contain, this duplication is entirely justified. The only fault I find is a certain paucity in labeling. This, although certainly a minor sin, does at times lead to a bit of confusion.

Although the console does not approach the garish hues of theater organs, a judicious use of color sets off certain groups of accessories. All controls for the chancel divisions use black printing on white ivory. Gallery combons etc. are printed in red. Two-section couplers for the proposed Celestial Organ are printed in dark blue. The full-organ coupler-tab is printed in white on red plastic. The Organs-On coupler-tabs have white printing on tabs of the following colors: red for gallery divisions, green for chancel, black for the tab bringing on both. This latter plan is continued in the reversibles in the right keycheek of the Great manual.

Those who have played divided organs will be familiar with the set-up used here. The Organs-On tabs are switches

An ode to logic and to Virgil Fox, being a description of a new console built by Aeolian-Skinner Organ Co. for one of the world's great artists. The console is only the first stage in the operation of giving Riverside the kind of organ it needs.

for current from console to mechanism (not blower power). The three controls may be operated from pistons in the right Great keycheek, or from toe-studs to the right of the pedalboard. They are so constructed that only one of the three may be on at any one time.

The proposed String and Positiv Organs, as well as the Echo, each has a manual allotted to it; however, each is also a floating division, within certain limits. By means of stopknobs located with the various other divisions, the Echo may be moved (with the couplers affecting it) to Great, Swell, Choir, or Solo manuals. The Positiv may float to the Great, where it may be coupled at 8' and 16', and to the Swell and Solo. The String Organ is arranged to float from Solo to Great, Swell, and Choir.

There are four controls, operated by rocking-tablets near the middle of the upper row, which give All Strings, All Flutes, All Diapasons, and All Reeds, in that order left to right. These do not move the stopknobs.

Not shown in the console photograph is the eighth crescendo-shoe which is a master control operating all shutters of the entire organ regardless of the positions of the other shoes and independent of the crescendo-couplers. This master-shoe is on the toe-board at the extreme right, past the rows of toe-studs.

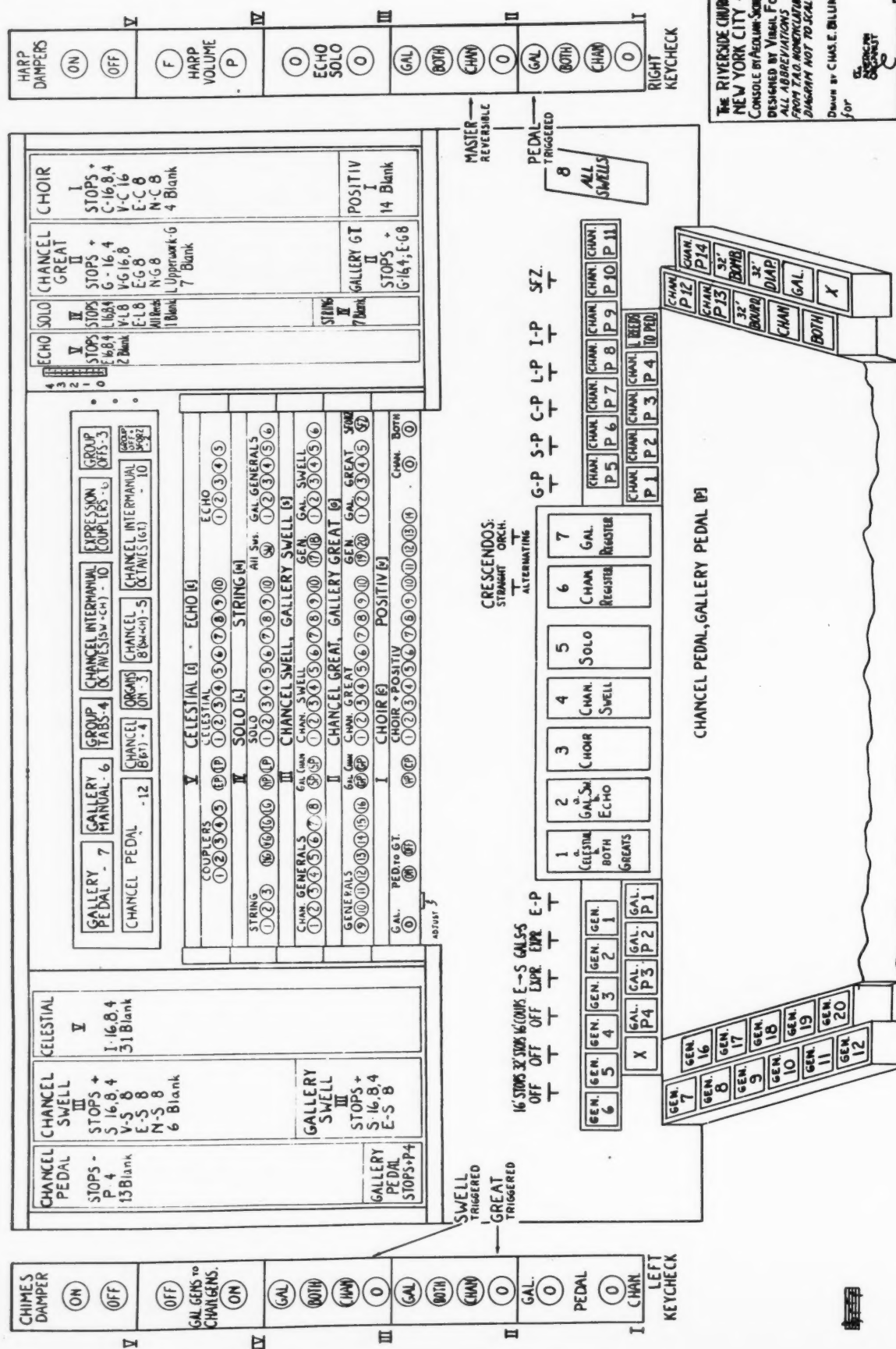
ADDENDA

The order of manuals, bottom to top: Choir & Positiv, Great, Swell, Solo & String, Celestial & Echo.

The two rows of rocking-tablets over the top manual operate the couplers and various other accessories. The universal & standard order of naming divisions and placing couplers and the like can easily be stated: Pedal, Great, Swell, Choir, Solo, Positiv, String, etc. Since the couplers in the Riverside console do not follow such a system, it will be enough here to generalize.

Top row, left to right: 6 to-Pedal; Pedal Divider; 6 to-Great & to-Swell; 4-specials; 6 to-Choir; 4 to-Swell; 6 crescendo-couplers; 3 silencers. Bottom row: 12 to-Pedal; 4 to-Great; 3 chancel-gallery triplicates; 3 to-Choir; 2 to-Swell; 2 transfers; 8 to-Great; 32' Pedal silencer; full-organ.

Stopknobs, left jamb: Pedal, Swell, Celestial, with the chancel divisions at the top, gallery at bottom. Right jamb: Echo, Solo, Great, Choir, with String under Solo, Positiv under Choir, chancel Great at top.





THE NEW RIVERSIDE CONSOLE

built by the Aeolian-Skinner Organ Co. for Virgil Fox in Riverside Church, New York City, and typical not only of the art of this remarkable concert organist but also of the future of the whole world of the organ; one of New York's few five-manuals.

Pistons under Celestial manual (which is the top one): 5 Coupler Combons; E-P & I-P Reversibles; 10 Celestial Combons; 5 Echo Combons.

Solo: 3 String Combons; N-G, V-G, I-G, L-G, N-P, L-P Reversibles; 10 Solo Combons; Crescendo Coupler; 6 Gallery Tutti Combons.

Readers who want facts about organs must use the standardized specification-form devised over several decades, with the help of innumerable contributors, by T.A.O. Those who have done that, will know that I indicates Celestial Organ (since C is already used to indicate Choir), N indicates String Organ (again because S is already used for Swell), and V is the Positiv Organ (since P is already being used for the Pedal). Thus, in the foregoing, N-G means String-to-Great, V-G is Positiv-to-Great, I-G is Celestial-to-Great. Also observe, in a moment, the "Pedal-to-Great Onoroffs" under the Choir manual; what these are we do not know; they are not described by Mr. Billings but they show in the console blueprints furnished by the Aeolian-Skinner office and Mr. Billings calls them "Pedal to Great Manual" in his diagram of the console. There is no particular reason why we should not have a P-G coupler if we want it, though heaven help the careless organist if he stumbles into it.

Swell: 8 Chancel Tutti Combons; Gallery S-P and Chancel S-P Reversibles; 10 Chancel Swell Combons; 2 Tutti Combons; 6 Gallery Swell Combons.

Great: 8 Chancel Tutti Combons; Gallery G-P and Chancel G-P Reversibles; 10 Chancel Great Combons; 2 Tutti Combons; 5 Gallery Great Combons; Full-Organ Reversible.

Choir: Gallery Cancel; Pedal to Great Onoroffs; V-P and C-P Reversibles; 14 Choir & Positiv Combons; Chancel Cancel; Tutti Cancel.

Combon-Adjuster button is under the left end of the Choir manual; we hope it is fitted with lock & key so that Mr. Fox can prevent tampering with his combinations.

Pistons in the left keycheeks, top to bottom manuals: Chimes Dampers Onoroff; Gallery-Tutti Combons to Chancel Tutti Combons Onoroff; Gallery-Chancel Swells Triplicate, and Cancel; Gallery-Chancel Greats Triplicate, and Cancel; Gallery Pedal Cancel, and Chancel Pedal Cancel.

Right keycheeks: Harp Dampers Onoroff; Harp Forte and Piano; Echo Cancel, and Solo Cancel; Gallery-Chancel Greats Triplicate, and Cancel, Gallery-Chancel Pedals Triplicate, and Cancel.

Crescendo-Shoes, left to right: Greats & Celestial, Gallery Swell & Echo, Choir, Chancel Swell (which is the master-shoe), Solo, Chancel Register, Gallery Register, and to the extreme right, not installed when our photo was taken, the permanent All-Shutters Crescendo.

Toe-Levers left of shoes, left to right: 16' Stops Cancel, 32' Stops Cancel, 16' Couplers Cancel, Echo Shutters to Swell Shoe, Gallery Swell Shutters to Swell Shoe, E-P Reversible.

Ditto, over the shoes at the right: String Crescendo Reversible, Orchestral Crescendo Reversible.

Ditto, right of the shoes: G-P, S-P, C-P, L-P, I-P, and Full-Organ Reversibles.

Toe-Studs, left of shoes, upper row: 6 Tutti Combons; lower row: 4 Gallery Pedal Combons, and one stud unidentified.

Ditto, right of shoes, upper row: 7 Chancel Pedal Combons; lower row: 4 Chancel Pedal Combons, and one marked "Solo Reeds Reversible," not otherwise explained.



THIS ONE WAS HOPELESS

It's the original Hook-Hastings console in Riverside. "Everything was there and nothing was where it belonged." So bad was it that one concert organist, engaged for a recital, turned away in disgust and had to be patiently coaxed into going on with it.

And most unusual, to T.A.O.'s way of thinking, are those sets of toe-studs following along down the left & right edges of the pedalboard, though Mr. Billings points out that this had been done already in Trinity Church, Boston. Anyway, along the left edge of the pedalboard are 11 Full-Organ Combons, and along the right, next to the keys, toe-end to heel-end, nearest row: 2 Chancel Pedal Combons, 32' Bourdon Reversible, Chancel-On Exclusive, Chancel & Gallery On; outside row: Chancel Pedal Combon, 32' Bombarde Reversible, 32' Diapason Reversible, Gallery-On Exclusive, and one unidentified.

SOME T.A.O. CONCLUSIONS

An orchestra will be eternally superior to an organ largely because each individual voice is under direct individual control in an orchestra, while in an organ the player can control the voices only in groups. Therefore the more intelligently-planned gadgets we can have in a console, providing they do not interfere with the easy use of the standard gadgets, the better will be our organ music. We can hardly have a finer organist to devise some of those gadgets than Mr. Fox. But for a third person to attempt to exactly define new gadgets is something else again. Until the organ world stops its childish attitude and adopts standard names for standard actions, nothing much can be done.

Mr. Billings did an enormous amount of work in preparing his description of the console. If time & money permitted, this description could be so complete as to leave no unanswered questions. The Riverside organ remains very largely as the builders left it; the stoplist will be found in Sept. 1931 T.A.O. and we don't consider it worth repeating here, especially since such important changes are already planned and must certainly be made before the organ can be good enough to match the quality Riverside Church pretends to claim for itself. Not a courteous comment, no, but it's truth—and it might not be bad to have the truth thrown coldly even at such a magnificent institution as Riverside Church.

As organs went in those 1930's, this instrument was not really bad; it just wasn't good. Expert organists have visited Riverside since Mr. Fox's advent there and been convinced that considerable tonal revisions have been made. They have not. For a long time, the only tonal changes made were done by Virgil Fox himself at the console; figure it out for yourself. It's a tribute to his genius that he has thus been able to fool even the experts. Certainly the organ sounds better; thank Mr. Fox for that, not Riverside Church or any organbuilder.

A few console gadgets lend themselves to normal & understandable terms.

Combons—merely a shortening of the otherwise rather stupid flow of words in saying Combinations Adjustable at the Console without Leaving the Bench or Discontinuing Playing.

Reversibles—touch it once and it does something, touch it again and it does the opposite. Great-to-Pedal Reversible, for example.

Onoroffs—the commonest example, Chimes Dampers On Or Off.

Silencers—these stop the function of a console device but do not move the device itself. For example, Octave Couplers Silencer would silence the effect but would not put the 16' or 4' couplers off.

Cancels—these do put the console device physically off. 16' Stops Cancel is a good example; if any 16' stops are drawn, the cancel physically puts the stopknobs or stop-tongues in the off position.

Triplicates—Riverside console has a few of them. They usually require three pistons. For example, Chancel-Gallery Triplicate; one piston puts the Chancel on alone, another puts the Gallery on alone, and the third puts both on.

Exclusives—a good example would be the Chimes Exclusive as built by Austin for their organ in the Second Presbyterian, New York. Touch the normal Chimes stop-tongue and the Chimes are added to anything else that happens to be on the manual; but touch the Chimes Exclusive, on the Solo manual for example, and the Chimes alone will speak, all other stops drawn at the moment will remain drawn but their action is silenced so that nothing but the Chimes will speak from that Solo manual.

Ensembles—that pernicious thing stupidly called, even in these enlightened days, the Sforzando. It's not a sforzando for anything less than almost full-organ. In T.A.O. it is invariably called exactly what it is, Full-Organ Reversible—for in every case if we touch the piston or toestud a second time, the full-organ comes off. Riverside has, as we see it, at least four Ensemble pistons. They are labeled merely All Strings, All Flutes, All Diapasons, All Reeds—and evidently nobody knows what they do excepting Mr. Fox. Maybe they bring into play all the strings and silence everything else drawn at the moment; maybe they only add all the strings to what is drawn; maybe they push the stop-



IMPOSING BUT DISAPPOINTING
Riverside Church looks important but leaves a feeling of emptiness, possibly because it shows grandeur without originality and hasn't the least sign of an organcase such as is the invariable asset of every great cathedral in all Christendom.

knobs in and make all the string voices sound without putting the string stops on; maybe they merely change the register-crescendo so that nothing on that crescendo sounds excepting the strings. It might be unsafe for any reader to attempt to translate actions into T.A.O.'s terminology; much better to tell T.A.O. exactly what a device does, and let T.A.O. do the classifying & naming.

Couplers are either One-Section or Two-Section. Those pretentious and often erroneous words, Intermanual and Intramanual, are offensive. Neither applies, for example, to any manual-to-pedal coupler, but One-Section and Two-Section terminology covers the whole thing. And he who runs may read & understand.

Pedal Divider—without moving any stopknobs or stop-tongues this device silences all manual-to-pedal couplers below a given pedalboard note, and silences all Pedal stops above that note. In this case the Pedal clavier thus divides at middle-C. A gadget, sure; but for an artist like Mr. Fox it can lead to some beautiful music.

Transfers—these are tough customers for an organbuilder because of the couplers. A Great-Choir Transfer would make the Great Organ playable from the Choir manual, and

the Choir Organ playable from the Great manual. Whether a Transfer is worth the money is debatable; normally T.A.O. believes it is not.

Solo Reeds to Pedal Reversible—"puts on all Solo reeds and couples them to Pedal." If this means Solo reeds, they come only from the Solo Organ; if it means solo reeds, they come from any division that contains solo reeds—Clarinet, Oboe, Vox Humana, Trumpet, Bombarde.

Crescendo Selective—evidently gives orchestral voices exclusively on the Chancel Organs Register-Crescendo. Other Crescendo Selectives in the console are 4 or 5, we do not know which, giving varying degrees of crescendo from mild to full. Push the corresponding piston and the register-crescendo effect stops at that point.

138 stopknobs in left jamb;
 138 stopknobs in right jamb;
 72 rocking-tablets over top manual;
 125 pistons under the manuals;
 28 pistons in the keycheeks—making a total of
 501 manual devices.
 8 crescendo-shoes;
 14 toe-levers;
 44 toe-studs—making a total of
 66 pedal devices—which in turn make a total of
 567 console controls.

Latin Pronunciation

By ALBIN D. McDERMOTT

Organist of the Church of the Holy Name, New York City

ROMAN styles of pronunciation differ somewhat from Italian styles. The authority is not based primarily on any Church decree, although some of these reiterate the scholarship background on which the Roman style is based. Some of this background is well expressed in a Pastoral Letter, dated Oct. 9, 1921, by Cardinal Verdier of Paris: "Latin has evolved like every other living language by known phonetic laws. But in Rome its pronunciation has not been corrupted in the process, only normally modified."

This is true because Latin has never ceased to be a spoken living language in Rome. The so-called classical pronunciation of Latin used in public highschools and certain colleges today was originally an attempt to approximate the pronunciation used in the days of Caesar. It was reconstructed synthetically, since with the fall of the Republic in 44 B.C. the Golden Age of Latin literature began to come to an end and there was no tradition either literary or spoken to connect it with later ages.

Hence even if the classical pronunciation had a 100% foundation in scholarship, which it does not claim to have, it would still have little or no connection with Church Latin which was the actual spoken language of the people at the time when St. Jerome made his famous Latin translation of the Bible (the Vulgate) and liturgy began to assume the form in which we know it today.

With the breakup of the Roman empire, the spoken Latin began to be modified, and gradually became, in the different countries, the romance languages of today—French, Spanish, Roumanian, etc. However, Latin, both written and spoken, continued as the language of learning and so remains even today to a large extent, not in the Church alone but in medical & legal professions also.

In Rome the tradition remained unbroken, since the barbarians who settled in almost every part of the empire only passed through Rome. With the Renaissance there was a great increase in interest in the Latin authors of the Golden Age. The classical pronunciation today is a by-product of the Renaissance, and the tradition of Church Latin continued in Rome side by side with renewed interest in the classics; thus Latin today preserved in the Roman tradition is a universal language. Eminent men of many faiths have sometimes urged the adoption of Latin by the entire world as the universal language of diplomats—and it might be worth trying, considering the state of the world.

With this as a preface, let me say that Latin pronunciation now for us is merely a matter of using English sounds in the right places. There are no sounds entirely foreign to our English, as there are, for example, in French and German. Here are some practical helps based on rules compiled from Dom Sunol's Text Book of Gregorian Chant (J. Fischer & Bro.) and Dom Mocquereau's *Le Nombre Musical Gregorien*, Vol. 2 (Desclee & Co.). For a fuller explanation with many examples I suggest *The Correct Pronunciation of Latin According to Roman Usage*, published by the St. Gregory Guild Inc., 1705 Rittenhouse Square, Philadelphia, Pa.

Incidentally I differ on the pronunciation of *excelsis* as given on T.A.O.'s January 1949 p.20. Apparently that was based on a literal and linear declamation of the letters as they came along. *Ex* by itself would be *eks*, and *cel* by itself would be *chel*; but the two together are not *eks-chel*. Why? Because *x* and *c* coming together form a sort of consonantal diphthong. *X* equals *ks* (from the Greek letter *xi* which in turn was originally a double-consonant *ks* or *kappa-sigma*) but the *c* of *cel* coalesces with the *ks* sound to form *ksc*. Now *sc* according to the general rules

is pronounced *sh* before the letter *e*. Therefore *xc* is pronounced *ksh* and the word is *ek-shell-sis* (and the footnote to the congregation will be unnecessary).

One of my old teachers, the late Dr. Joseph Otten, used to say, "Think of egg-shell and then just change it to ek-shell." This really amounts to the pronunciation you would prefer except an *h*-sound is added which in reality makes it even easier to pronounce.

In Latin there are no silent letters (with possibly one exception, see *h* below); therefore every letter and syllable is to be pronounced.

Vowels

A as in father.

E as ay in say.

I as ee in feet.

O as o in form.

U as oo in boot.

Y, always a vowel, same as I, which is ee in feet.

Double Vowels

As a general rule when two or more vowels come together, each keeps its own timbre and length, as in *di-e-i* which is *dee-ay-ee*; and *ky-ri-e*, pronounced *key-ree-ay* (key as in English; *ree* as in greet; *ay* as in say).

However, *ae* and *oe* are pronounced as one sound, the same as Latin *e* alone (equals *ay* in say), e.g., *caelo* equals *chay-lo*.

Qu and *ngu* followed by another vowel form one syllable, as in *qui* (*kwee*), like queen; and *sanguis* (*sahngwees*), first syllable like song, the *ngu* as in English sanguine.

Consonants

B, d, f, k, l, m, n, p, q, r, and v, are pronounced the same as in English.

C, before e, i, ae and oe is soft—as *ch* in church; e.g., *cesso* like chess; before a, o, u and in all other cases it is hard—as *c* in can; e.g., *cado* like Mikado; and *credo*, pronounced *cray-doe*.

Cc before e, i, ae, and oe, is like *tch* in English *etch*, e.g., *ecce* equals *etchay*.

Sc before e, i, ae, and oe, is like *sh*—as in shut; e.g., *scindo* pronounced *shindo*, similar to Shinto; otherwise it is hard as in scan; e.g., *scala* like La Scala.

G before e, i, ae, and oe, is soft—as in generous; e.g., *gens* like gentle; otherwise it is hard—as in go; e.g., *rego* pronounced *ray-go*; *grammaticus* similar to grammar.

Gn is as ny—*Agnus* becomes *An-yoos* (*An* as in swan; *yoos* as in useless).

H is silent except in the words *mihi* and *nihil* where it is pronounced as *k* (*meekee* and *neekel*). Although this is the rule given in authoritative treatises on Roman pronunciation and is an easy one to follow, the question of the pronunciation, or non-pronunciation, of the letter *h* is still a matter of some discussion among philologists. In practise, and with the authority of a number of savants, some choirmasters pronounce *h* at the beginning of words like *homo*, *hosanna*, and *hic*, *haec*, *hoc* as a simple aspirate (like hello) and consider it silent in such words as *catholicam*.

J is like our y—*Jesus* becomes *Yay-soos*.

S is always like a hiss, never like our z.

Ti when occurring between two vowels is *tsi*—*gratia* becomes *grah-tsi-ah*. Otherwise *t* is same as in English.

X is like our English *x* excepting when followed by *c*, when it equals *xc*, pronounced *ksh*—*excelsis* becomes *ek-shell-sees*.

Z is like our dz—*zizania* becomes *dzee-dzah-nee-ah*.

In the case of double-consonants, each should be clearly sounded—*bello* is *bayl-lo* (*bayl* being similar to sail).

All these rules might be condensed into the following Big Five which would then cover about 99% of Latin pronunciation. Beginners should concentrate particularly on Rules 2 & 4.

1. No silent letters in Latin. All are pronounced as in

English except: I. All vowels (Rules 2 & 3); II. Consonants c & g (Rule 4); III. And a few special combinations (Rule 5).

2. Vowels as in the mnemonic, "Father says feet are in the form of boots," which gives the sounds of a, e, i, in "Father says feet," and the o & u in "form of boots." That gives us the complete common vowels, a, e, i, o, u, and is certainly easy to remember in its mnemonic.

3. Double vowels, i.e. two or more vowels occurring together, are pronounced singly as separate syllables, except the diphthongs ae and oe which are the same as e alone and follow any rules concerning e, as in Rule 4.

4. Consonants c and g each have two distinct sounds: soft, as in English church and generous, before e, ae, oe, and i; hard, as in English can and go in all other cases. This can conveniently be called the "cg soft before ei" rule (which also includes the c-combinations sc & cc whose soft renditions are sh and tch respectively).

5. Agnus, Jesus, gratia, and excelsis are pronounced respectively, Ahnyoos, Yaysoos, grahtsiah, and ekshellsis. These are the most common words embodying the rules—gn equals ny, j equals y, ti between two vowels equals tsi, and xc equals ksh.

VIRGIL FOX—SOME IMPRESSIONS

By H. Winthrop Martin, organist of Wellesley Congregational

The Wellesley Conference presented Mr. Fox in a recital June 30, his first in the Boston area in several years. It proved a rare treat, as the screen which usually hides the console of the 3m Aeolian-Skinner was removed and the audience had an unimpeded view of the artist manipulating the stops & pedals with dexterity and finesse.

His own arrangement of Campa's Rigaudon opened the program in declamatory fashion, and from that moment the audience was his. Handel's Concerto in F was played with taste and appreciation of the Handelian style; the final Presto was warmly applauded.

O Man Bemoan Thy Grievous Sin, the Gigue Fugue, and Toccata in F provided everything the Bach-lovers desired. Mr. Fox played the Gigue Fugue at a rapid clip. Far from sounding muddy, it made one want to stand up & cheer. The Toccata was also a thrilling experience for me; it is inclined to sound logy & boring, unless it receives treatment such as this artist can give it. Colorful registration infused it with new life. The pedal passages were taken at astonishing tempo—with all present appreciating the technic thus displayed.

Franck's Prelude-Fugue-Variation has been used extensively by Mr. Fox in recitals; however, it wears well under the fingers of a discriminating tonal painter and this presentation was no exception. The contrasting effects produced by reeds, flutes, and strings balanced against each other in the Prelude and Variation provided exquisite patterns of harmony. Diapasons were used excitingly in the fugal section.

The Adagio of Mendelssohn's Sonata Fm provided a peaceful oasis in a generally-energetic program; at the Sonata's conclusion, the audience burst into spontaneous enthusiasm. Seth Bingham's Roulade was delicate and entertaining, the Trumpet fanfare providing an original and pleasing surprise. Widor's Toccata concluded the program and then the audience had, for encores, Middleschulte's Pedal Pageant, Bach's Come Sweet Death, Mulet's Tu Es Petra.

COAST GUARD MEMORIAL CHAPEL

Now being prepared for Coast Guard Academy, New London

The politicians have kindly authorized the Coast Guard to "accept private contributions to build a Memorial Chapel which will serve as a perpetual memorial to Coast Guardsmen who lost their lives in war and peace," and one of the early contributions, accepted June 14, is a set of Chimes by the Maas Organ Co. as a specific memorial "to the 135



MAAS CHIMES IN HIGH OFFICE
Maas Organ Co. has been selected to build its special Chimes as a memorial for the Memorial Chapel now being built for the Coast Guard Academy, New London, Conn.; representing the Company are a set of Maas Chimes and, at left, Paul Rowe, former Coast Guardsman.

southern California Guardsmen who gave their lives in world-war 2." The photograph herewith shows a smaller Maas Chimes product, present at the acceptance ceremonies for decorative purposes, and on the left Paul Rowe, one of the members of the Maas Company and an active flotilla commander of the Coast Guard Auxiliary. With him, representing the C.G., are Com. Roland W. Snow and Rear-Adm. L. B. Olson. The Maas installation will not be the Chimes pictured but a product considerably larger.

Now what that new Memorial Chapel needs is an organ. It is to be hoped the C. G. Academy will be fortunate enough to find an organist like West Point did in Frederick C. Mayer, and their organ will thereby be assured. Mr. Mayer gave West Point its magnificent organ by his genius in securing, at not one penny of cost to the government or the Academy, an unending flow of memorial gifts by which the organ was brought to its present importance and perfection. May the new Chapel at New London, Conn., be equally fortunate.

HAYDN'S MUSICAL CLOCKS

Recorded by E. Power Biggs on Germanic Museum Organ

Victor's 10" 10-1471 disk gives these eight movements and provides delightful listings as well as expert playing. Haydn was the soul of happiness, not an apostle of gloom; these pieces were written just for fun—an idea totally abhorrent to Modern Composers. In these the top-work organ is at its best, with its bright high-pitched flutes and spicy mixtures. Mr. Biggs gives the story of the clock pieces. A friend & pupil of Haydn's liked to build special clocks that contained miniature but complete organs, the pipes placed horizontally; clock mechanisms operated cylinders and bellows to play these little pieces at certain hours, and Haydn wrote pieces for them, all short, dances, allegrettos, and even andantes. But they all had the typical Haydn freshness & charm. Mr. Biggs arranged seven of them for organ and Gray published the set; Victor here records eight. It's a delightful record for every library; the highbrow wouldn't dare turn up his nose at Haydn, the honest man wouldn't want to.

NEWBURY, MASS.

First Congregational
Kilgen Organ Co.

V-23. R-25. S-29. B-5. P-1558.

PEDAL: V-3. R-3. S-8.

16 Major Bass 32

Bourdon 56

(Gedeckt-S)

8 Octave 44

(Bourdon)

(Gedeckt-S)

4 (Octave)

(Bourdon)

GREAT: V-6. R-6. S-6.

8 Diapason 61

Hohlfloete 61

Dulciana 61

4 Principal 61

2 2/3 Twelfth 61

2 Fifteenth 61

Tremulant

SWELL: V-9. R-11. S-9.

16 Lieblichgedeckt 73

8 Geigen-Diapason 73

Gedeckt 73

Viole de Gambe 73

Viole Celeste 73

4 Flute h 73

III Plein-Jeu 183

8 Trompette 73

Oboe 73

Tremulant

FREE ECHO: V-5. R-5. S-6.

8 Fernfloete 61

Vox Angelica 61

Vox Aetheria tc 49

4 Flauto Amabile 61

8 Vox Humana 61

Chimes 21

Tremulant

COUPLERS 16:

Ped.: G-8-4. S-8-4. E.

Gt.: G-16-8-4. S-16-8-4. E.

Sw.: S-16-8-4. E.

Crescendos 3: S. E. Register.

Combons 19: GP-5. SP-5. E-4. Tutti-5

Reversibles 2: G-P. Full-Organ.

Cancels 5: P. G. S. E. Tutti.

Blowers: 3 h.p. & 1/2 h.p. Orgoblos.

Mr. Nies-Berger

Handel, Saul: Overture

Couperin, Benedictus Qui Venit

Boccherini, Minuet

Bach, Toccata F

Jesu Joy of Man's Desiring

Franck, Chorale Am

Debussy, Clair de Lune

Bossi, St. Francis & Swallows

Sowerby, Toccata

Organ is located in the chancel, Echo Organ in rear of auditorium. Mr. Nies-Berger played the dedication recital April 4, 1949. As the stoplist shows, it's a 2m, the Echo being homeless and playable at will from Great, Swell, and Pedal. A wise congregation saved a little money by this method, without sacrificing the usefulness of the Echo; though it would have been easier for the organist if two sets of triplicates had been provided, Great-Echo, and Swell-Echo. Presumably this could have been

done at not too great expense. Such triplicates should be located in the respective keychecks.

The right kind of an organist should get a great amount of lovely music out of this stoplist.

LENOIRE, N.C.

First Presbyterian

Aeolian-Skinner Organ Co.

Finished, May 1949

V-26. R-36. S-28. B-2. P-2064

PEDAL: V-4. R-7. S-6.

16 Rohrbordun 32

(Bourdon-S)

Quintaten pf 32

8 Principal 32

(Bourdon-S)

IV Mixture pf 128

GREAT: V-5. R-9. S-5.

16 Quintaten pf 61

8 Diapason 61

Bourdon 61

4 Principal 61

V Fourniture 285

SWELL: V-9. R-12. S-9.

16 Bourdon 68

8 Rohrfloete 68

Viole de Gambe 68

Viole Celeste 68

4 Rohrfloete 68

IV Plein-Jeu 244

16 Bombarde 68

8 Trompette 68

4 Clarion 68

Tremulant

CHOIR: V-8. R-8. S-8.

8 Bourdon 68

Dulciana 68

Viola pf 68

4 Prestant pf 68

Koppelfloete 68

2 2/3 Nasard pf 61

2 Blockfloete 61

1 3/5 Tierce pf 61

Tremulant

COUPLERS 18:

Ped.: G. S-8-4. C-8-4.

Gt.: S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

Crescendos 3: S. C. Register.

Combons 22: P-4. G-4. S-5. C-5.

Tutti-4.

Combion Couplers 3: P-G. P-S. P-C.

Reversibles 4: G-P. S-P. C-P. Full-Organ.

Cancels 1: Tutti.

Blower: 5 h.p. Orgoblo furnishing 5" wind to the chests, 10" to console.

Action Current: Orgelectra.

FLINT, MICH.

Our Savior Lutheran

M. P. Moller Inc.

Finished, May 1949

V-6. R-6. S-26. B-20. P-421.

PEDAL: V-1. R-1. S-6.

16 Bourdon 32

(Bourdon-S)

8 (Diapason-G)

(Bourdon-S)
4 (Diapason-G)
(Bourdon-S)

GREAT: V-3. R-3. S-10.

8 Diapason 73

(Bourdon-S)

Gamba 61

Dulciana 85

4 (Diapason)

(Bourdon-S)

(Dulciana)

2 2/3 (Dulciana)

2 (Dulciana)

8 (Trumpet-S)

One prepared-for.

SWELL: V-2. R-2. S-10.

16 Bourdon 97

8 (Bourdon)

(Gamba-G)

(Dulciana-G)

4 (Bourdon)

(Dulciana-G)

2 2/3 (Bourdon)

2 (Bourdon)

8 Trumpet 73

4 (Trumpet)

Tremulant

One prepared-for.

Couplers 3: G-P. S-P. S-G

Combons 6: PG-3. SP-3.

Crescendos 2: S. Register.

Blower: 1 h.p.

Suggested by

BROOKE EUBANK

Brownwood, Texas

V-5. R-5. S-10. B-5. P-377.

PEDAL: S-2.

16 (Bourdon-G)

8 (Bourdon-G)

GREAT: V-2. R-2. S-4.

8 Principal 73

Bourdon 73m16'

(Flute-S)

4 (Principal)

SWELL: V-3. R-3. S-4.

8 Flute 85om

Salicional 73

4 (Flute)

8 Flagotto 73

"The next voice added might be a 2r Rauschquinte, or maybe Voix Celeste; I would probably use the Rauschquinte."

This is obviously intended for service accompanying rather than solo playing; for that purpose, having only one 16' Pedal voice would not be too much of a handicap, though readers should never forget the dual-tone pipes for this purpose, even though the dual feature be used only for the bottom octave.

E. POWER BIGGS

was again organist for the Berkshire Festival, playing a Bach & Sowerby recital July 31, Bach & Hindemith Aug. 7, and all-Bach Aug. 14.

J. BERTRAM STRICKLAND

earned his Mus.Bac. June 11, 1949, in University of Michigan and now goes to Oberlin for the M.Mus. In addition to organ, he's interested in carillons and has given carillon recitals.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Smatterings

HERE'S one to figure out. Somebody was reporting some organ pieces and named them "Dialogue and Fugue and Litany for Worship." How many pieces were there and what were the titles? The book of rules, it seems, said never to use a comma before and. Also the book of rules seems to say we must always use and, never &. If we ignore both rules we can tell the reader exactly how many pieces were involved and what their titles: Dialogue & Fugue, and Litany for Worship. Right?

Ever take the trouble to check up on what people tell you? For reasons I do not remember I decided to find out about St. Swithin. If it rained on his July 15 it would rain for the next forty days; if it was clear, it would be clear for the next 40. All right; the year it rained we had 18 rainy days, 22 clear ones; the year it was clear, we had 23 clear days, 17 rainy ones. We mustn't blame this on Mr. Swithin; he had nothing to do with it: the blame belongs on gullible humanity. I don't blame anyone for not checking; it's quite a nuisance to have to remember the checking for 40 consecutive days.

Almost five years ago I wanted to know the exact dates when each of the four seasons began, and was surprised to discover they seemed to begin whenever they liked, not according to any fixed schedule I could find anywhere. I'm not having too much luck. Spring began on the 20th of March three years, summer arrived June 22 one year and jumped to the 21st for the next two, autumn was sober enough to come Sept. 23 four years in succession, but winter arrived Dec. 22 twice and then advanced to the 21st. Nice piece of business.

"As your organist for 26 years, my word should be final in all matters pertaining to the music of the services. An impossible situation has arisen and I am forced to realize that this is no longer possible. If singers or instrumentalists can be placed on our Sunday programs without my knowledge or consent, and regardless of my opinion as to their musical worth, one can vision what may follow. I cannot allow this to go unchallenged; but under present conditions it would be folly for me to attempt making a stand. You have herewith my resignation. I do not feel that longer notice is necessary." T.A.O. has covered identities, places, & times, so instead of trying to guess who he was, or when he resigned, go on to the next one.

"I played a funeral the other day. The minister told me to contact the widow, as she was an accomplished musician and would be particular about the music played. I phoned her and this is what she requested that I play: Tchaikovsky's Piano Concerto 1, 'At Dawning,' 'Gypsy Love Song,' and 'Ah Sweet Mystery of Life.'" Don't know, but I think the correspondent played what the lady wanted; she was paying the bill. Maybe she was glad the old man died.

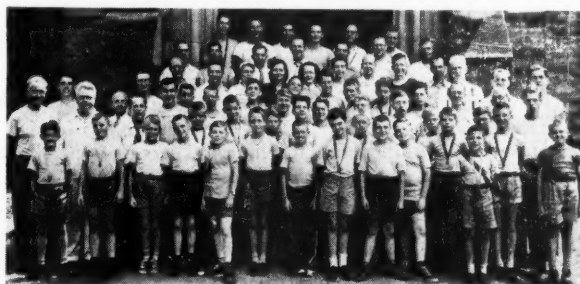
Just to further confuse you & lead you to misunderstand Frederick L. Marriott's Moonlight on the Lake, here is what Mr. Marriott said about his registrational difficulties on Columbia University's organ; be sure to look at the music first, so you'll be completely put off the track: "It was difficult to get proper effects on the Columbia organ, although it is a beautiful organ, since most of the desirable 8' manual flutes went only to G instead of to C. No 4' flute was adequate for the effect I wanted. The only flute I could couple at 4' was from the Swell, leaving only the Great, Choir, and unenclosed Positiv

& Brustwerk for all delicate voices. You will realize what a problem was presented." Mr. Marriott's coloring was especially important all through his recital, doubly important in his own compositions; what he says here will certainly fool everybody but the most experienced colorist. Two reasons for the quotation: 1. to show that registration, to a great artist such as Mr. Marriott is, takes infinite time, experiment, patience; 2. that the modern idea of not carrying the chests up a full 73-notes for complete use of the 4' couplers may perhaps need further thought.

"What is a Polyphonic Bourdon and how does it differ from a Resultant, mechanically & tonally?" All T.A.O. old-timers know the answers; these things were long ago covered in these pages. A Polyphonic pipe has two sources of wind, or two feet; one gives a larger supply than the other, so that the voicer gets a loud and a soft tone from one and the same pipe, depending upon which wind-supply is used by the console control. It's invaluable in all small organs that otherwise would have only one 16' Pedal voice. A Resultant is produced by wiring the unison of one pipe, usually 16', and the quint of (usually) another, together so that when the stop is drawn and a key pressed, two pipes sound together, such as C & G, and the tone resulting from these gives the effect of a 32'. The builders & buyers always hope it will. Sometimes it does.

Don't use melody pieces for preludes if your church is up or on the way up; if it's at the bottom and wants to stay there, feed it melody. In a good service everything should hang together, each item not an entity of itself or for its own sake but dependent on and melting with all the other items; and a melody has a way of standing apart from everything, even its own accompaniment, so that it draws attention to itself too much. I have yet to hear a pure melody piece in any respectable church without its cheapening the whole service. On a recital, fine; music then must draw attention to its own values. But never in a church.

I know a church that has good money to spend for an organist and it's still looking. Just one organist after another, and still changing. When the changing began, they wrote me for a good organist and I named them some half-dozen. They had money enough, so I named some that were not registered with us as wanting a change; but they were good organists and I knew it. The church later reported its interest in a man I had not named and I reported thumbs down; I had never heard of him; he had taken no part whatever in the professional affairs of the organ world; he was even too dumb to be a



WA-LI-RO'S FIFTEENTH ANNUAL summer conference drew boys and men from twenty-five states; here they are at St. Paul's Church, Norwalk, Ohio; second row, left to right, if you can find them, are Paul Allen Beymer, Walter Blodgett, Paul Callaway; Mr. Beymer conducted a voice clinic.

subscriber to T.A.O. A doctor who doesn't read the medical journals can go jump in the lake when I'm sick; certainly I wouldn't consult him. Anyway the church went against my advice and in two years were back after us for another organist. Again they went against my advice. And now they are after another. The ones they hired just didn't make good; I suspected in advance they wouldn't. No man or woman who takes no interest whatever in the rest of the profession, has no knowledge at all of what the rest of the organ world is thinking & doing, is good enough to serve a real church. I don't know how long it will take this gang to discover that, but if they want to be fooled all the time it's not going to worry me. Only I do regret that one of our truly competent organists is thus being deprived of exactly the opportunity he or she wants & needs.—T.S.B.



Restore Organ Music

By ROWLAND W. DUNHAM
Associate Editor, Church Department

RECENT growth of the multiple-choir system has led to a great emphasis on choral music in the service. One of the most regrettable results has been inevitably a considerable reduction in organ music within the limits of the actual service itself.

There are churches where the spirit of devotion is a part of the interior of the building. Even many of the so-called nonliturgical have developed the dignity of approach, thus eliminating social activity during the prelude. This is a distinct advance in the interest of effective organ music and in the very definite purpose of the entire service. Still remaining are many congregations where conversation & hubbub make instrumental preliminaries redundant.

For centuries the organ has been identified with religious services in buildings dedicated to this purpose. So peculiarly adapted is it to this function that its use as a medium for secular exploitation and virtuosity is debatable. But this is another story.

Limitation of organ solos to the prelude is so common that other use has become obscured. As to the introductory piece, a recent talk by Dr. Frank Van Dusen at the M.T.N.A. convention should be cited for much advice that is sensible and catholic. He makes many valuable suggestions as to material available, much of which is likely to be neglected. This paragraph is especially notable:

"When considering appropriate music for a church service, we must always select from a standpoint of whether it is right for the particular service in mind. Too, we must never forget that we may be devout through praise as well as prayer. Who can say that a vigorous Bach fugue would not preface a service of praise as well as a quiet prayerful type of composition would preface a communion service? Many organists feel that in the selection of a prelude in a formal liturgical service there is no limitation in the use of contrapuntal materials, whereas in the nonliturgical service a greater range of homophonic music might at times better fit the less formal atmosphere; and we find that the liturgical service, generally, will permit use of composition in more formal style."

Included in his list of suitable organ music is music of the dissonant brash type of today, particularly French. Carefully chosen, there is a certain obligation incumbent on all church organists to include some of these works. There is no doubt that traditional harmonic methods are being modified in this direction—that some of this music is here to stay. Our younger folk find acceptance easier than we older people whose greater knowledge views revolutions with suspicion.



SOMETHING NEW TO AMERICA
Class and faculty of the recent summer course in the Schulmerich School of Campanology, Princeton, N.J., the School's second annual summer session. Pictured here are organists and university professors from as far distant as possible—Seattle, Washington.

A warning is given regarding pre-Bach. The astute organist will discover the beautiful and cull out the dry-as-dust chaff—not an easy decision for the uninitiated. It was refreshing to note approval of some music that so many regard as utterly dated—movements from the better sonatas by Guilman, Mendelssohn, and even the maligned Rheinberger. Is it a sign of senescence to admit a lurking liking for the last-named composer's D-flat, Pastoral, and A-minor?

Transcriptions, too, receive attention. This kind of music seems to be in sharp disfavor in some circles. We must remember that Bach himself made arrangements of Italian chamber music and of his own Fugue in D-minor for violin; in my opinion the transcription is more effective than the original.

With the present trends in church it is urged that organists restore organ music to a more favorable position. There ought to be a fair proportion of the offertory interim in the service where an organ piece is played. Congregations are likely to welcome this variety where there are a good performer & adequate instrument. To insert a personal note, one of my happiest church connections was a period where the minister asked for frequent occasions of this kind. He would shorten other sections of the service, even his own sermon, for a work like a Franck Chorale or a Bach Prelude & Fugue squarely in the middle of the service hour—often for a full fifteen minutes. And the congregation approved.

Organ music at moments when it can be properly heard belongs in the church service. Do not let it be stifled.—R.W.D.

SCHULMERICH SCHOOL OF CAMPANOLOGY

Summer session held in Princeton, N.J., last June

Our picture shows, left to right, George Bailey, Kenneth R. Osborne, Paul Bartholomew, Lawrence Franck, Arthur Henkel, Dr. Harry A. Sykes, Mrs. Bailey, Jeane LaGrone Smith, Arthur L. Bigelow, Virginia Jean, Frances Harris; in the background, Princeton Inn where the students lived. Instruction was given in Westminster Choir College and in Cleveland Tower of Princeton University. One of these days T.A.O. still hopes to be able to give its readers the facts about carillons, chimes, that remarkable Schulmerich product marketed as Carillon Bells, and kindred subjects. In the world of music, probably nothing has had faster & wider acceptance than Mr. Schulmerich's product—but to get him to tell about it is another matter; he's too busy manufacturing & perfecting it. But some day . . .

"THE GREAT CONFLICT OF OUR TIMES

"is personality versus collectivism. Collectivism in its various forms has deprived the individual of his individuality. All the troubles of the world come from this. The task immediately before us is to safeguard the integrity of the individual within the modern state."—Albert Schweitzer.

WEDDINGS—TIMES OF DEEP SORROW

Reported by Parke S. Barnard

Now that the wedding season's safely (?) past for another year, it might be interesting to note what can happen when a musician gets married. The occasion in question was the hitchin' of an honor graduate in a music school and a helpless male—who plays not, neither does he sing. He engineers. It all happened in an Ohio Presbyterian Church. The point of this little fable lies in the fact that a short organ recital was included, timed to fall after the hour announced on the invitations. The only organist in the crowd was the writer; yet all the numbers were specifically requested:

Pasquini, Pastorale
Bach, Sheep May Safely Graze
Bach, Dearest Jesus We Are Here
Tchaikovsky, Andante Cantabile (oops!)
Reger, Dearest Jesus We Are Here
Reger, A Mighty Fortress
Rowley, Benedictus
Peeters, Morning Hymn
Hindemith, Awake My Treasure

and also, by a pert little Miss from another music school, Handel's "Where e'er you walk," Grieg's "Ich liebe dich," Malotte's "The Lord's Prayer."

May this be some small comfort to all the poor guys who spent the summer playing O Promise Me.

SO GOES PARIS

Reported by Laurence Dilsner

Here is a recital program from last evening. Bought tickets quite commercially. Was ushered through the nave by a professional usher who was followed by a loud-voiced program-vendor. But no Billy Rose. I expected a 9:00 p.m. recital, but the clergy did 20 minutes of hocus-pocus. The only real music was Franck. Would have given an eye-tooth for four measures of Tremulant. I had no intention of writing all this, but alas I have. The program, played by Andre Marchal:

Scheidt, Variations on Cantilena
Bach, O God Thou Merciful
Franck, Prelude-Fugue-Variation
Buxtehude, How Brightly Shines
Bach, Adorn Thyself
Honegger, Choral
Blow, Toccata
Frescobaldi, Toccata l'Elevazione
Bach, Toccata & Fugue Dm

SO GOES PARIS—WITH IMPROVEMENTS

Reported by and said about Charles Dodsley Walker

He's married now (see an earlier T.A.O.) but they had a "wonderful honeymoon in Switzerland, the Italian lakes, Venice, Florence, and the French Alps." To be "able to properly support a wife" (all married men lend sympathy) he's taken on some additional jobs, in Paris—director of the American Students & Artists Center, with "a concert hall, swimming pool, art studio, lounges, recreational rooms, and a sumptuous apartment for C.D.W. et uxor" (look it up, we had to). "Paris is great."

Mr. Walker is organist of the American Cathedral in Paris. In May he was organ soloist with the Paris Chamber Orchestra, Pierre Duvauchelle conducting, in a program in the Cathedral—applause verboten. But the newspaper critics made up for that by printed applause. For the benefit of Americans perpetrating such things, the program:

Gabrieli, Canzona for Organ
Geminiani, Concerto Grosso
Vitali, Sonata for 2 Violins & Organ
Martini, Prelude for Organ
Frescobaldi, Fugue for Organ
Frescobaldi, Toccata for Strings
Vivaldi, Concerto for 2 Violins & Orchestra

Bach, Brandenburg Concerto 3
Bach, O Man Bewail (organ)
Bach, I Call to Thee (organ)
Bach, Sinfonia Can. 146 for Orchestra & Organ

You'll probably like this program a lot better if we point out it used nothing but very old Italians and very old Bach. Old, but not musty.

THE OWNER HAS RIGHTS TOO

"Wanted—Experienced open hearth man who can furnish his own open hearth furnace. Good pay. Steady work."

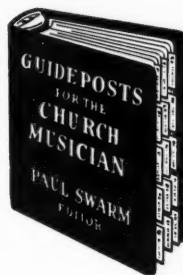
"Wanted—Machinists. Bring your own lathes. Can start work immediately. Good wages. We prefer men who have extra lathes."

"Wanted—Railroad locomotive engineer. Good working conditions. We will furnish tracks. You bring your own locomotive."

"We never see ads like these. The tools cost more than any worker can afford. American capitalism supplies tools and buildings and equipment for American workers. Our stockholders do that for our employees. Armco has 44,000 stockholders. Most of them have ordinary incomes; but they saved some of their money, and invested it in shares of Armco stock. What do the stockholders expect in return for risking their savings? They expect a fair share of the profits. Last year they received 2½ cents in dividends from each dollar of Armco sales; but Armco employees received 30 cents."—An advertisement by the American Rolling Mill Co., quoted by the Reader's Digest.

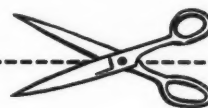
FOSTER EVIL OR FOSTER GOOD?

"Whatever capital you divert to support the shiftless is so much diverted from some other employment, and that means somebody else. I would spend any conceivable amount of zeal and eloquence if I possessed it to try to make people grasp this idea."—William Graham Sumner.



Yes, Indeed!

PLEASE SEND ME
FULL INFORMATION
ABOUT THIS PRACTICAL
MANUAL — WORKBOOK



Name.....
(Please Print)

Position.....

Street and Number.....

City..... Zone..... State.....

We shall be pleased to send complete facts to your friends if you list their names and addresses.

Mail Today to **CHURCH MUSIC FOUNDATION
DECATUR 60, ILLINOIS**



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials

VIRGIL FOX

*Riverside Church, New York

Some Organ Selections

Franck, Chorale Am
Boellmann, Toccata
Jongen, Prayer
Noble, Gloria Domini Prelude
Vierne, Clair de Lune
Franck, Grande Piece
Monfred, In Paradisum
Widor, Andante Cantabile
Chocaux, Prelude
Vivet, Absolution
Boyce, Ye Sweet Retreat
Peeters, Aria; Elegie.
Guilmant, Lift up Your Heads
Faure, The Palms
Weinberger, Last Supper
Weinberger, Abide With Us
Franck, Piece Heroique
Willan, O Lord Thou Art
Weitz, Grand Choeur
Schubert, Ave Maria
Dallier, Hymn to the Mother
Jongen, Chant de Mai
Palmgren, May Night
Reger, Te Deum
Karg-Elert, Legend
Simonds, Sun's Declining Rays
Handel, Largo
Bach-Gounod, Ave Maria

These organ selections are given here to show the kind of music Mr. Fox has been playing on the new console; we have omitted all Bach as being taken for granted. Choral preludes as being of too little musical interest. Mr. Fox indulges in frequent repetitions, often using a morning selection for the afternoon also. Note that he's not above playing music just to serve his congregation.

RICHARD KLAUSLI

Plymouth Church, Lansing

Choral Selections

Oldroyd, Prayer to Jesus
Arkangelsky, Now the powers of heaven
Ivanov, Bless the Lord
Scarlatti, Exultate Deo
ar.Dawson, Behold the star
Zingarelli, Go not far from me
Purvis, Winter passes over

CHURCH OF SAINT MARY THE VIRGIN

NEW YORK

Ernest White

Musical Director

Edward Linzel

Choirmaster and Organist

Marie Schumacher

Organist

For recitals by these players
address

145 West 46 St. — New York 19

Mr. Klausli's class in church music served as his choir.

H. WINTHROP MARTIN

Wellesley Congregational, Wellesley

Some May Organ Selections

Bedell, Legende
Dickey, Dennis Improvisation
Snow, Dies Irae Choralprelude
Martin, St. Anne Meditation
Purvis, Forest Green Improvisation
Campra, Rigaudon
Peeters, Morning Hymn
Jongen, Cantabile
Marcello, Psalm 18
Bonnet, In Memoriam
Bach, Arioso
Reger, Benedictus
Karg-Elert, Introitus
Vierne, Communion
Dubois, Grand Choeur

MUSICIANS' INTERNATIONAL

Directory and Biographical Record is being published at 180 Fleet St., London, E.C.4, England; \$8.00 postpaid. It is intended to be an "authentic reference guide to the personalities and affairs of the contemporary world of music."

ORGAN CLUB

in London, Eng., maintains a library built up by gifts of members & friends, the books available for use on the premises at any time, and to be taken home for brief periods only on special approval of the governing body. The Club is currently offering various prizes, one being for the "best photograph of an artistic organ case," all entries becoming the property of the Club.

O. M. S.

The Organ Music Society, London, presented its 34th series of recitals in June & July, in West London Synagogue, admission 3s; players: Bedrich Janacek, Eduard Mueller, Douglas Hawkridge.

Corliss R. Arnold

M. Mus.

Organist and Choirmaster
FIRST METHODIST CHURCH
El Dorado, Arkansas

Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.

First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Joseph W.

CLOKEY

Donald Coats

ST. PAUL'S CATHEDRAL

Wilshire at Figueroa
Los Angeles, California

Elizabeth M. Combs

Graduate of Peabody Conservatory

11 WEST 10th STREET
NEW YORK 11, N. Y.

Excellent Practice Facilities

RECORD PLAYER

Comet Corporation, 540 Lake Shore Drive, Chicago 11, Ill., announces an "entirely new fully-automatic, 3-speed" record-changer to take all sizes and speeds of phonograph recordings now being marketed.

HE'S HAD ENOUGH TOO

"We do not want the federal government regimenting our lives from the cradle to the grave."—James F. Byrnes, once secretary of state.

Dubert Dennis

M. M.

TEACHER — CONCERTS
First Christian Church
Oklahoma City

Paul H. Eickmeyer

M. Mus., A.A.G.O.

KALAMAZOO MALE CHORUS
Kalamazoo, Michigan
ST. PAUL'S EPISCOPAL CHURCH
Lansing, Michigan

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

First Presbyterian Church
Santa Ana, California

Robert Elmore

Concert Organist

Mgt.: Bernard R. LaBerge, Inc.
119 West 57th St. — New York

Eugene A. Farner

Choirmaster and Organist

Conductor and Coach of
ENSEMBLE — CIVIC MUSIC
Mailing Address — Box 94, Beaver Falls, Pa.

Harold Fink

Recitals

Box 242

Englewood, N. J.

Norman Z. Fisher

M. S. M.

Organist and Choirmaster
East Dallas Christian Church
Dallas 4, Texas

Grigg Fountain

M. Mus.

Faculty
OBERLIN CONSERVATORY
Oberlin Ohio

MARGUERITE HAVEY

Oliver Herbert

Mus. Doc.

The First Church in Albany
Albany, New York

ANOTHER USES RECORDER
The choir of First Congregational, Worcester, Mass., Kenneth F. Simmons organist, has secured a tape recorder with the help of a friend. "We have tried it and we think it is wonderful." It's one of the best ways of improving choral work: let the choristers hear themselves singing.

EDENTON, N.C.
St. Paul's Episcopal Church was destroyed by fire June 1 and with it went a Henry Erben organ.

Edw. A. Hillmuth, Jr.

Organist & Choirmaster
ST. PETER'S CHURCH
Essex Fells, N.J.

Address:
57 Luddington Road, West Orange, N. J.

Horace M. Hollister

M. S. M.
Organist-Director

Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
First Christian Church
Salina, Kansas

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

Harold Mueller

F. A. G. O.
ST. LUKE'S EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

George Kemper Ogden

Organist and Minister of Music
Lakewood Methodist Church
Lakewood, Ohio

Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson

MUS. D., F.A.G.O.
Organist
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

Robert W. Schmidt

FIRST CONGREGATIONAL CHURCH
535 So. Hoover St., Los Angeles 5, Calif.
SPECIALIST IN BOY CHOIR
organization, development, and training
for Church and Choir School

CLEVELAND RECITALS

For the seventh year, the First Methodist, Cleveland, Ohio, will present a series of organ recitals; dates & players:

Oct. 23, Fernando Germani

Jan. 22, Claire Coci

March 13, E. Power Biggs

For the second time the plan of having guarantors will prevail, they paying \$5.00 or more and receiving two reserved seats for the series. Possibly Andre Marchal will also appear in the series. The Church was founded in 1842, used a string ensemble to accompany its singing, got its first organ in 1853; Casavant did the last rebuilding & enlarging, so now it's a 4-70 Casavant, the console located to place recitalists in full view of the audience. Thelma Merner Goldswold plays the organ, Ben Burtt directs the choirs.

UNIVERSITY OF COLORADO

gave two orchestral concerts in July devoted to Hayden and contemporary American works, the latter:

Cecil Effinger, Lyric Overture
Arnold Chaitman, Psalm for the Fallen
Homer Keller, Piano Concerto

TAPE RECORDER

Here's a plug for Icor Inc., whoever they are. You can find out from C. C. Fogarty Co., 307 N. Michigan Ave., Chicago 1, Ill. It's a new magnetic-tape recorder, Model 1000-A, priced at \$134.95, weighs 27 pounds, in a nifty carrying case. If we had \$134.95 we'd buy one. If we were still running a choir we'd make our church buy one for the choir.

KILGEN ORGAN CO.

announces the following contracts not previously listed here:

Kokomo, St. Joan of Arc R.C.;
Springfield, North Street A.M.E.
Covenant Reformed, Muskegon Heights, Mich., dedicated its 2m June 17, Mrs. W. Curtis Snow guest-organist.

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Dillon Throckmorton, Jr.

Recitals — Instruction
Write P. O. Box 1865
STOCKTON CALIFORNIA

Charles Dodsley Walker

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

E. Richard Wissmueller

Organ Department
Palestrina Institute of Sacred Music
AVAILABLE FOR RECITALS
1509 Broadway, Detroit

Dale W. Young

M. MUS.
Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis



EDUCATED? No. 1

A professional is not educated if he is ignorant of his own repertory; here are three American-born August composers who have made contributions that are every bit as good as the contributions any of our players have made to their branch of the profession. Clifford Demarest was born on an Aug. 12, 1874, in Tenafly, N.J., died there May 13, 1946. Easy melody pieces, good for preludes, are *Andante Religioso*, *Aria*, and *Intermezzo*; An Evening Meditation is fine if you have an evening service; Festival Finale, and Festival Postlude, are good, easy, melodious noise-maker; Intermezzo, and Melodie Pastorale, are two more good service pieces. The best and most important work is *Pastorale Suite—Sunrise, Rustic Dance, Sunset, Thanksgiving*. You can't beat that for practical music, and if you can put over the Rustic Dance as it deserves to be on your recital program, you're a genius. If you never play a recital in your life, *Pastorale Suite* should be in your repertory just the same, it is the kind of music that has meaning. Most of these works are published by Gray.

A LOVELY SYSTEM

A government employee (you helped pay his salary) contributed exactly \$7.43 total into the civil-service retirement fund and now, unless congress does something about it, is to receive every year of his life a pension of \$17,500. But don't be angry; you participate too; you help pay it.

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

'Contemporary American Organ'

(Four Editions)

1112 South Wabash Avenue
Chicago 5



ALFRED C. KUSCHWA

who was royally celebrated in June on his fortieth anniversary with St. Stephen's Cathedral, Harrisburg, Pa., with gifts and eulogies from the Cathedral congregation and clergy, and a lengthy article, with two large photographs, in the Harrisburg Evening News. A few weeks earlier Mr. Kuschwa presented eight of his pupils, all holding church positions in and around Harrisburg, in an organ concert on the four-manual Moller in the Cathedral. More about this distinguished organist in later pages.

CLOKEY-PARKANDER

Arthur Clokey (son of Dr. Joseph W. Clokey) and Ruth Parkander were married June 18 in the bride's father's church, Gloria Dei Lutheran, Providence, R.I. Dr. Clokey played for the wedding, using a suite of wedding music written by him for the occasion—three songs, processional, recessional. "The songs are on texts from the Song of Solomon; the processional, sung by the church choir is a chorale on 'O Perfect Love.' The recessional is a toccata for organ on the same chorale."

GUILMANT ORGAN SCHOOL

celebrates its 50th anniversary this fall; graduates are requested to have special musicales in their own churches Oct. 16; formal dinner will be celebrated Oct. 17 in New York; Jan. 15 there will be a massed-choirs festival in the First Presbyterian, Willard Irving Nevins directing.

William A. Goldsworthy
A.S.C.A.P.

COMPOSER'S
CONSULTANT

new address
42 Remsen Street
Brooklyn 2
N. Y.

WICKS ORGAN CO

announces the contract for a 4-72 for Gaston Avenue Baptist, Dallas, Texas, Mrs. Lynn Watson organist. There will be an ancillary Antiphonal Organ of 5 ranks with Chimes; stoplist and full details in later columns.

The newest Wicks miniature has been designed to take "less space than a grand piano for case & console both." The pipes are adroitly packed into the smallest space possible without sacrifice of organ tone, as the illustration on another page shows. Stoplist and other details will be presented as soon as available. In the meantime, here's an organ for even the smallest homes and studios, as well as for chapels and churches. Neither materials nor workmanship are in the least sacrificed; it's an organ for the profession and also for the amateur musician.

DULUTH, MINN.

College of St. Scholastica opened its 2m Casavant of some 1500 pipes June 26 in the Chapel of Our Lady Queen of Peace, Mario Salvador guest-organist.

ANTHONY F. BAZDARICH

has been appointed representative for the Wicks Organ Co., covering Calif., Ariz., & N.M.; headquarters at 4379 Hatfield Place, Los Angeles 32.

Heinz Arnold

Mus.M., F.A.G.O.
RECITAL TOUR—England and Continent,
1949-50. Address: 35 Craven Hill Gardens,
London W2, England.
Faculty

Stephens College

Columbia

Missouri

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

RECITALS

INSTRUCTION

Paul Allen Beymer

W A - L I - R O

Boy Choirs

Christ Church, Shaker Heights 22, Ohio

Emerson Richards

Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

St. Luke's Choristers

Long Beach, California

William Ripley Dorr, Director

Mus. Bac., B. S.

Latest Motion Picture Releases:

SONG OF LOVE

MAGIC TOWN

FIGHTING FATHER DUNNE

Past
RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

HEINZ ARNOLD

St. Mark's, London

Three June-July Recitals

*Bach, Toccata & Fugue E
Scheidt, Magnificat Tone-8
Bach, Four Choralpreludes
Buxtehude, Toccata & Fugue Dm
Tournemire, Hodie Mecum
Hoyer, Three Choralpreludes
Messiaen, Joie et Clarte
Milford, St. Columba Prelude
Reger, Choralprelude Jauchz Erd

*Bach, Toccata Dm

Titelouze, Magnificat Tone-5

Bach's Sonata 1

Reger, Phantasie on Wie Schoen

Kuhnau, Prelude on Passion Chorale

Brahms, ditto

Bach, ditto

Zachau, ditto

Reger, ditto

Haydn, Piece for Musical Clock

Schroeder, Kleine Preludien Op. 9

Langlais, Rameaux

*Bach, Prelude & Fugue G

Frescobaldi, Mass of Apostles

Zachau, Two Choralpreludes

Merulo, Toccata

Bach, Four Choralpreludes

Tournemire, Pater Dimite Illis

Bach, Vom Himmel Hoch

Langstroth, ditto

J.B. Bach, ditto

Rostra, De Profundis

Messiaen, Les Anges; Les Bergers.

Edmundson, Crucifixion & Fruition

Hooray, one American composer gets heard in England at last. Recitals financed only by the collection-basket; one teacher brought his class of girls. As for America, "Europeans are always skeptical of our achievements; I often wish I could drag a boatload of English organists with me to hear some of our best organs."

CHARLES F. BOEHM

Wagner College

Senior Recital

*Campra, Rigaudon

Peeters, Aria

Clerambault, Allegretto

Andriessen, Chorale 1

Franck, Cantabile

Bach, Concerto Am

In Thee Is Joy

Louis F. Mohr
& Company

Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEDgwick 3-5628

NIGHT AND DAY

EMERGENCY SERVICE

Yearly Contracts

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

An Organ Properly Maintained
Means Better Music

Dupre, Magnificat 5
Yon, Rimembranza
Buxtehude, Prelude-Fugue-Chaconne
Our Savior Lutheran, Valley Stream
Dedicating a Consonata

*Campra, Rigaudon
Bach, Jesu Joy; Sinfonia F;
Prelude & Fugue Em.

Caiga, Clouds
Andriessen, Chorale 1
Schubert, Ave Maria
Handel, Largo

Franck, Piece Heroique
HAROLD FINK
Fordham Lutheran, New York
July Organ Programs

Bach, Passacaglia
In Thee is Joy

Fugue Gm
Prelude & Fugue C

Kinder, Battle Hymn of Republic

Purcell, Trumpet Tune

Merkel, Fantasia Em

Snow, Distant Chimes

Dubois, In Paradisum

Mendelssohn, Son. 6: Allegro

Karg-Elert, Sunrise

Whitlock, Carol

d'Antalfy, Drifting Clouds

Karg-Elert, Now Thank We All

Handel's Concerto D

DeLamarter, Melody

Chopin, Prelude Cm

Mendelssohn, Prelude Cm

Grieg, In the Morning

Jenkins, Dawn

Karg-Elert, Legend

Mendelssohn, Son. I: Finale

These should probably be listed with service music instead of recitals, and so they would be if the average recital had any commendable form as a work of art.

MARIE SCHUMACHER

St. Mary the Virgin, New York

Bach, Concerto Am; Have Mercy on Me.

Franck, Prelude-Fugue-Variation

Vierne, Scherzetto

Reubke, Sonata selections

*WILLIAM H. SCHUTT

Grace Presbyterian, Richmond

Rheinberger, Son. Am: Mvt. 1

Strungk, Heartily I Yearn

Brahms, Dearest Jesu

Bach, Ein Feste Burg

Heartily I Yearn

Purvis, Four Choralpreludes

Farnam, Toccata

Sowerby, Meditation on Green Hill

Bingham, Prelude on Missionary Hymn

McKinley, Fantasia

*ROBERT E. SCOGGIN

First Methodist, Lubbock

Bach, Toccata & Fugue Dm

Mendelssohn, Son. 1: Adagio

Yon, Primitive Organ

Bedell, Pedal Solo

Fischer, Prelude on Psalm tune

Rowley, West Wind

Languetuit, Toccata

*KENNETH F. SIMMONS

First Church, Worcester

Marcello, Psalm 19

Handel, Con. 10: Aria

Clerambault, Basse et Dessus

Bach, Prelude & Fugue G

Reger, Benedictus

Franck, Piece Heroique

Whitlock, Scherzo

Dickinson, Reverie

Alain, Litanies

JOHN WEST

St. Louis Institute

Mus. Bac. Recital

Campra, Rigaudon

Daquin, Two Noels

Bach, Fantasia & Fugue Gm

Vierne's Sonata 2

*COLORADO UNIVERSITY

Summer Series

Rowland W. Dunham

Bach, Prelude & Fugue Fm

Henselt, Ave Maria

Hilty, Adagio

Guilmant, Marche Funebre

Widor, 6: Adagio; 2: Pastorale.

Franck, Andante (Grand Piece)

Vierne, 1: Finale

Helen Lingelbach

Bach, Sheep May Safely Graze

Son. 3: Vivace

Sowerby, Very Slowly

Yon, Primitive Organ

Liszt, Weinen Klagen

William F. Spalding

Bach, Prelude G; Adorn Thyself;

We Thank Thee.

Dupre, Four Antiphons on Ave Maris

Sowerby, Requiescat in Pace;

Pastorale; Toccata.

John Moseley

Bach, Fugue Ef

Schumann, Sketch Df

Franck, Chorale Bm

Russell, Bells of St. Anne

Vierne, 1: Finale

B. Bunjes

Bach, Prelude & Fugue Am

Marcello, Psalm 19

Bach, Christ the Life of All

Whitford, Ein Feste Burg

Karg-Elert, Now Rejoice Together

Mulet, Tu Es Petra

Nevin, Will o' Wisp



Fourth Congregational Church,
Hartford, Conn.

The ORGOBLO in HARTFORD, CONN.

The Austin organ in this grand old New England church is powered by a 5 horse-power ORGOBLO installed in 1914, and still giving satisfactory service. Austins have been powered by ORGOBLOS since 1904.

Quiet, smooth and reliable operation are important advantages that have predominated in thousands of colleges, churches and theatres using the Spencer Orgoblo.

Operating efficiently at all loads without vibration, there is no disturbing noise. Sturdiness is another advantage assured by Orgoblo's all metal, rust-resistant, and reinforced construction. With a minimum of attention—merely regular lubrication—your Orgoblo will give you long, reliable service.

3920

Organ Maintenance

Rebuilding — Repairs

Additions — Tuning

Organ Chimes

Amplified Tower Chimes

Yearly Maintenance Contracts

Courteous and Dependable
Pipe Organ Service

by Factory-Trained Experts

Chester A. Raymond

Organ Builder

44 Spring Street — Princeton, N. J.
PHONE 935

SPENCER ORGOBLO
HARTFORD

FOR CHURCHES, THEATRES
AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD 6, CONN.

Bunjes, Abide With Me
 Edgeley W. Todd
 Purcell, Trumpet Tune & Air
 Corcelli, Prelude & Sarabande
 Bach, Fantasia Gm; Sinfonia; Fugue Gm.
 Lully, Air Tendre
 d'Andrieu, Fifers
 Franck, Pastorale; Chorale Am.
 Bingham, Twilight in Fiesole
 Edmundson, Cortege & Fanfare

There were two other programs but the players ignored their fellow-Americans so we follow suit.

HO HUM

By and large, these programs look like pretty dreary business. So exceedingly few

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Richard Keys Biggs

BLESSED SACRAMENT CHURCH
 HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

WILLIAM G. BLANCHARD

Organist

Pomona College

CLAREMONT

CALIFORNIA

John F. Callaghan

Mus.M., A.A.G.O.

Recitals and Instruction

MARYGROVE COLLEGE
 Detroit 21, Mich.

Charles Harlan Clarke

Mus. Bac.

Box 82

TRUMANSBURG, N. Y.

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Graham Eckes School

Palm Beach, Fla.

Specialist in
 JUNIOR CHOIRS



EDUCATED? No. 2

No organist is an educated musician if he is ignorant of Harry B. Jepson's music. Mr. Jepson was born on an Aug. 16 in New Haven, Conn., gained fame for his compositions and as a member of the faculty of Yale University, retired a few years ago. Lynnwood Farnam perhaps was the first organist educated sufficiently to see and use a Jepson work on his recitals; what he was able to do with Pantomime made it a favorite with every audience. Wedding Song is the best of the easier pieces, the kind of music everyone likes. For advanced players there are Toccata, Sortie Nuptiale, Pastel, Etude, Caprice, some of which will certainly prove as delightful as the Pantomime if they fall under the fingers of a man as well educated in art as was Mr. Farnam. And then there are the three Sonatas; the first may perhaps be slightly antiquated in effect now, but the Second and Third are superb works as good as anything dragged across the Atlantic. The Second is a Pageant for Organ. Of course, if an organist is going to plod at it wearily like a c.i.o. bricklayer, nothing can come of it; but such a movement as Les Jongleurs doesn't invite lazy plodding and has already proved its worth wherever played by any organist with fingers and imagination sufficiently educated. As usual, T.A.O. uses only photos of men in their prime, ignoring those taken in immature youth as well as those taken after earning retirement.

pieces are played to give an audience musical pleasure, though they serve magnificently to show what severe taste—and educated fingers—the organist has. The emphatic exceptions might be:

Yon, Primitive Organ
 Schumann, Sketch Df
 Russell, Bells of St. Anne
 Nevin, Will o' the Wisp
 Bingham, Twilight at Fiesole
 Snow, Distant Chimes
 Dubois, In Paradisum
 d'Antalffy, Drifting Clouds
 Jenkins, Dawn

CORRECTIONS

July p.225 located Moorhead in North Dakota because that's the way the photograph gave it. Moorhead was originally in Minnesota and prefers to remain there.

And another sin: May p.167 called him Dr. Harold E. Drake; but May p.153 had him correctly, Dr. Harold E. Darke. Proof-reading is a tough assignment.

PLAYING FAIR

"I suggest Truman be encouraged to subscribe to T.A.O., since he gets mentioned in it practically every issue." Good. T.A.O. is only trying to play fair, since Truman sticks his fingers into every dollar T.A.O. takes in.

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music, The Brick Church;
 Director-Emeritus and Member of Faculty
 School of Sacred Music, Union Theological Seminary
 NEW YORK CITY

Charles H. Finney

A.B., MUS.M., F.A.G.O.

HOUGHTON COLLEGE
 and Wesleyan Methodist Church
 Houghton, New York

Maurice Garabrant

M.S.M., F.T.C.L.

The Cathedral of the Incarnation
 Organist, Adelphi College
 Director, The Long Island Choral Society
 Garden City, N. Y.

Alfred Greenfield

Conductor

Oratorio Society of New York
 Chairman, DEPARTMENT OF MUSIC
 University College - New York University

D. Deane Hutchison

Recitals and Instruction

FIRST METHODIST CHURCH
 PEORIA, ILLINOIS
 Mgt. Val Jayne

Frank B. Jordan

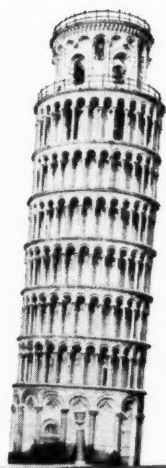
MUS. DOC.

Drake University
 DES MOINES IOWA

Laurence H. Montague - A. A. G. O.

Organ Architect

81 Princeton Blvd., Kenmore 17, N. Y.



IT CAN BE DONE ...but don't try it!

Sometimes it's possible to break all the rules—and get away with it.

The famous Tower of Pisa, for instance, has successfully defied both sound engineering practice and the law of gravity for over 800 years.

But for the most of us, most of the time, the rules hold.

That is particularly true when it comes to saving money.

The first rule of successful saving is *regularity* . . . salting away part of every pay check, month after month.

Once in a blue moon, of course, you'll come across someone who can break that rule and get away with it. But the fact is that most of us *cannot*.

For most of us, the one and only way to accumulate a decent-size nest egg for the future and for emergencies is through automatic saving.

In all history there's never been an easier, surer, more profitable way to save regularly than the U. S. Savings Bond way.

Those of us on a payroll are eligible to use the wonderful Payroll Savings Plan. The rest of us can use the equally wonderful Bond-A-Month Plan through our local bank.

Use whichever is best for you. But—*use one of them!*

AUTOMATIC SAVING IS SURE SAVING— U. S. SAVINGS BONDS



Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

MUSICALES

Church and Concert Compositions

RICHARD KLAUSLI
Michigan State College
College Choir Musicale

Scarlatti, Exultate Deo
Palestrina, Adoramus Te Christe
Bach, All breathing life
Tchesnokoff, Salvation is created
Tchaikovsky, A Legend
Zingarelli, Go not far from me
Milhaud's "Cantata of Peace"
Brahms, Six Songs Op. 52
ar.Lief, Wee Cooper of Fife
ar.Preston, Shuckin of the Corn
ar.Dawson, Behold the star
ar.Dawson, Ain'a that good news
Gaul, Easter Alleluia

Murray, Madame Jeanette
Handel, Coronation Anthem

EDWIN ARTHUR KRAFT
Lake Erie College

Commencement Concert

Walond, Introduction & Toccata
Now let every tongue, Bach-ar.Kraft
Oh haste thee, Bach-ar.Kraft
Lo my Shepherd, Haydn-ar.Kraft
Bach, Prelude & Fugue G
Ever Near, Schubert-ar.Kraft
So clear thine eyes, Brahms-ar.Kraft
Evening Hymn, Brahms-ar.Barnes
I love you, Beethoven-ar.Kraft
Jongen, Cantabile

Te Deum, Stanford-ar.Kraft
Rachmaninoff, Serenade
O may my spirit, Schumann-ar.Barnes
God is my Shepherd, Dvorak-ar.Kraft
O love divine, Franz
An Angel, Rubinstein
Bartlett, Toccata E

Choir of girls; men not allowed.

R. C. O.

of London announces the following pieces for its July 1949 and January 1950 examinations; associateship:

Bach, Fantasia Bf Valet Will Ich
Stanford, Prelude F
C.Wood, Psalm 12
Bach, Wenn Wir in Hoechsten
Rheinberger, Sonata 1 Cm
Parry, Christe Redemptor Omnium
Mendelssohn, Prelude Dm
Felton, A Little Tune
Bach, Fugue Cm
Whitlock, Pastorate

and for fellowship:

Bach, Magnificat
Bach, Sonata 5
Bach, Passacaglia
Bach, Nun Komm' der Heiden
Mozart, Fantasia Fm
Mendelssohn, Sonata 4
S.S.Wesley, Int. & Fugue Csm
Rheinberger, Toccata
Harwood, Paean
Willan, Prelude & Fugue Cm
Harris, Fancy
Stanford, Postlude Dm

FOR SALE MAGNIFICENT SKINNER ORGAN now in

Heinz Auditorium, Pittsburgh, Pa.
This superb organ is four manual with 49 speaking stops, plus Harp and Chimes. Console equipped with all modern accessories including visible and adjustable combinations. Specifications on request. Address: Purchasing Dept., H. J. Heinz Company, Pittsburgh 30, Pa.

YOUNG MAN

with college education, fair organist, desires connection with reputable organ firm in East or Midwest; the best of personal references. Address A.B.C., c/o T.A.O.



EDUCATED? No. 3

Charles Sanford Skilton was born Aug. 16, 1868, in Northampton, Mass., died March 12, 1941, in Lawrence, Kans. He is important to an educated musician because of his long career as an educator, his compositions in many fields other than organ, though for organ there is *Afterglow* in the J. Fischer & Bro. catalogue, which uses Chimes and imposes a necessity for good judgment in registration colors and balances. His *American Indian Fantasy* was originally written for organ, played on many recital programs by Pietro Yon, and finally orchestrated and performed by several of the less limited orchestras of the midwest. His oratorio, "The Guardian Angel," was similarly performed.

WALTER E. HARTLEY

has retired with honors after 23 years "planting & growing" a music department in Occidental College, Los Angeles.

THOMAS EDGAR HAUENSTEIN

pulled a fast one on his Pop by arriving July 3 when said dad was playing the service in his Detroit church. Tommy thus became the One & Only for Roger A. Hauenstein.

EDGAR HILLIAR

has been appointed to the faculty of Pius X School of Liturgical Music, New York. He continues as organist of St. Mark's Mt. Kisco, N.Y.

HOWELL-WILLIAMS

Helen Howell, organist of St. Paul's Episcopal, Lynchburg, Va., and Samuel H. Williams Jr. were married Aug. 13, Dorothy Howell, sister of the bride, playing the service.

MRS. WM. D. LIGON JR.

has been appointed to the Church in the Highlands, White Plains, N.Y., succeeding Mrs. Wm. F. Mercer who had been with the Church eleven years.

DONALD F. NIXDORF

of East Congregational, Grand Rapids, Mich., has been appointed to Fountain Street Baptist there.

G. RICORDI & CO.

of New York have been released from the government's alien-property control and in June resumed work under their own power, with Camillo Ricordi elected president.

THE INSTANT-MODULATOR

FIRST TIME in musical history!—Keyboard modulation from ANY key to ANY OTHER at a glance—INSTANT, COMPLETE, and MUSICAL. Used by organists and accompanists in ALL 48 states. An amazing time-saver for the busy organist! Price, complete with Instant-Finder Slide, \$2.00—absolute MONEY-BACK GUARANTEE.

THE MARVIN MUSIC EDITION
260 Handy Street — New Brunswick, N.J.

Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

DR. A. MADELEY RICHARDSON died July 23 in New York. He was born June 1, 1868, in Essex, Eng., studied in the Royal College of Music, with Parratt, Parry, and Pauer; received the Mus.Doc. in 1897, was organist of Southwark Cathedral 1897-1908. He came to America in 1909 and was organist of St. Paul's, Baltimore, Md.; in 1912 he moved to New York and joined the faculty of the Institute of Musical Art, teaching composition. He did some composition but was more widely known as the author of many books—Choir Training,

Howard Kelsey

SECOND BAPTIST CHURCH

SAINT LOUIS

Edwin Arthur Kraft

will be teaching in Cleveland throughout the summer.

Two practice organs available.

Address all enquiries to
Trinity Cathedral, Cleveland, Ohio

James Winship Lewis

GRACE & ST. PETER'S
CHURCH

BALTIMORE

MARYLAND

Frederick Marriott

Organist & Carillonneur

Rockefeller Memorial Chapel

University of Chicago

Claude L. Murphree

F.A.G.O.

University of Florida

Gainesville, Fla.

Organist

FIRST BAPTIST CHURCH

G. Darlington Richards

Organist—Choir Master

ST. JAMES' CHURCH
NEW YORK

Madison Avenue at 71st Street

*Ten-Lesson Course in
Boy Choir Training*



EDITH E. SACKETT

Children's choirs lost another of their warmest champions in the sudden death of Miss Sackett on June 19 in New York City.

Church Music, Modern Organ Accompaniment, Fugue Writing, Mediaeval Modes, Fundamental Counterpoint, etc. He is survived by three daughters.

EDITH SACKETT

died June 19 in New York City. She was born in Edgewater, N.J., had her highschooling in Englewood, graduated from the Guilman Organ School in 1916. Her organ teachers were Dr. Wm. C. Carl, Gaston M. Dethier. Her first position was with the West Side Presbyterian, Englewood, 1912. From 1921 to 1925 she taught in Mt. Allison Ladies College, Sackville, Canada, and Bessie Tift College, Forsyth, Ga.; in 1927 she went to Fort George Presbyterian, New York, retiring in 1933 to join the faculty of Westminster Choir College, teaching children's choir work which by that time had become her specialty. Her Fort George children won first place three consecutive years in F.M.C. competitions. She left the College in 1936 and became organist of Christ Lutheran, Baltimore, instituting the multiple-choir system there, with five choirs and seven rehearsals each week. Her health broke and she never returned to active church duties, spending her energies instead on her specialty of children's-choir work, in which capacity she was for a time associated with the School of Sacred Music.

REV. CARLO ROSSINI

chairman of the Pittsburgh Diocesan Music Commission of the Catholic Church has been appointed secretary-general of the Caecilian Society and has gone to Rome to prepare the music programs in connection with the Holy Year 1950

ROBERT W. SCHMIDT

recently resigned from Trinity Church, Columbus, Ohio, has been appointed to the First Congregational, Los Angeles.

JON ROBERT SKYBERG

of Moorhead, Minn., studying music during the past few years, has fallen victim to his persistent urge to be an organbuilder and is now in the Aeolian-Skinner factory in Boston.

DR. IRENE ROBERTSON

has secured leave of absence from the University of Southern California to teach organ & church music in Oberlin Conservatory beginning this fall.

JAMES R. WEEKS

of the Second Presbyterian, Memphis, Tenn., has been appointed to the First Congregational, Meriden, Conn. Mr. Weeks is a Mus.Bac. of Westminster Choir College.

Jack Edwin Rogers

Organist — Choirmaster

CHRIST CHURCH CATHEDRAL
EPISCOPAL

Louisville

Kentucky

C. Albert Scholin

M. M.

Organist - Composer

KINGSHIGHWAY PRESBYTERIAN
CHURCH

5010 Cabanne Avenue
St. Louis 13, Mo.

Harold Schwab

BOSTON, MASSACHUSETTS

Lauren B. Sykes

A.A.G.O.

Faculty, Cascade College

*Conductor, A Cappella Choirs of
Multnomah School of the Bible*

Pacific Bible College
PORTLAND, OREGON

James Womble

Organist-Choirmaster

CHURCH OF THE
GOOD SHEPHERD

Jacksonville 4, Florida

Gordon E. Young

Organist and Choirmaster

TEXAS CHRISTIAN

UNIVERSITY

FORT WORTH

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois

ORGANISTS

(*See advertisement elsewhere in this issue.)
AKIN, Nita, Mus.Doc.
 1702 McGregor Ave., Wichita Falls, Texas
ALLEN, Warren D., Ph.D., Mus.Doc.
 Stanford University, Calif.
ARNOLD, Corliss R.*
ARNOLD, Heinz, M.Mus.*
BAKER, Robert, Sac.Mus.Doc.*
BAKER, Walter
 First Baptist, 17th & Sansom, Philadelphia, 3.
BARKER, Cyril, Ph.D., M.M.*
BEYMER, Paul Allen*
BIDWELL, Marshall, Mus.Doc.*
BIGGS, E. Power
 53 Highland St., Cambridge 38, Mass.
BIGGS, Richard Keys
 6857 Sunset Boulevard, Hollywood 38, Calif.
BLANCHARD, William G.*
BUSH, Martin W.*
CALLAGHAN, John F., M.Mus.*
CALLAWAY, Paul
 Washington Cathedral, Washington 16, D. C.
CLARKE, Charles Harlan*
CLOKEY, Joseph W., Mus.Doc.*
COATS, Donald*
COCI, Claire
 119 West 57th St., New York 19, N. Y.
COMBS, Elizabeth M.*
COOPER, Harry E., Mus.Doc., F.A.G.O.
 Meredith College, Raleigh, N. C.
CRAIGHEAD, David, Mus.Bac.
 585 E. Colorado St., Pasadena 1, Calif.
CROZIER, Catharine
 Eastman School of Music, Rochester 4, N. Y.
DARNELL, Grace Leeds*
DENNIS, Dubert, M.M.*
DICKINSON, Clarence, Mus.Doc.*
DORR, Wm. Ripley*
DUNKLEY, Ferdinand
 Loyola University College of Music;
 1915 Calhoun St., New Orleans 18, La.
EDMUNDSON, Garth
 New Castle, Pa.
EICKMEYER, Paul H., M.Mus.*
EIGENSCHENK, Dr. Edward
 Kimball Hall, Chicago 4, Ill.
EINECKE, C. Harold, Mus.Doc.*
ELLSASSER, Richard W.
 Concert Organist
 711 S. Plymouth Blvd., Los Angeles 5, Calif.
ELMORE, Robert
 130 Walnut Ave., Wayne, Penna.
FARNER, Eugene A.*
FERRIS, Isabel Dungan
 Wilson College, Chambersburg, Pa.
FINK, Harold*
FINNEY, Charles H.*
FISHER, Norman Z., M.S.M.*
FOUNTAIN, Grigg, M.Mus.*
FOX, Virgil
 490 Riverside Drive, New York 27, N. Y.
GARABRANT, Maurice, M.S.M.*
GARDEN, Charlotte, Mus.Doc.
 Sunnybrook Road, Basking Ridge, N. J.
GILES, The Rev. Hugh
 593 Park Ave., New York 21, N. Y.
GLEASON, Harold
EASTMAN SCHOOL OF MUSIC
 Rochester 4, N. Y.
GOLDSWORTHY, Wm. A.*
 42 Remsen Street, Brooklyn 2, N. Y.
GREENFIELD, Alfred*
HARRIS, Ralph A., Mus. Doc.
 University of Miami, Florida.
HAVEY, Marguerite*
HENDERSON, Charles
 First Presbyterian Church, Wilkes-Barre, Pa.
HERBERT, Oliver, Mus.Doc.*
HILLIAR, Edgar
 Saint Mark's Church, Mount Kisco, N. Y.
HILLMUTH, Edw. A., Jr.*
HOLLISTER, Horace M., M.S.M.*
HUBER, Harry H., M.Mus.*
HUTCHISON, D. Deane*
JORDAN, Frank B., Mus.Doc.*
KELSEY, Howard*
KETTING, Donald D., M.S.M.
 East Liberty Presbyterian, Pittsburgh 6, Pa.
KRAFT, Edwin Arthur*
 Trinity Cathedral, Cleveland 15, Ohio.
LaBERGE, Bernard R.
 119 West 57th St., New York 19, N. Y.
LEWIS, James Winship*
LINZEL, Edward*
MACFARLANE, Gilbert*
MARRIOTT, Frederick
 University of Chicago, Chicago 37, Ill.
MARSH, William J.
 3525 Modlin Ave., Fort Worth 7, Texas.
McCURDY, Alexander, Mus.Doc.*
 531 Cynwyd Circle, Bala Cynwyd, Pa.
MEANS, Claude, F.A.G.O., F.T.C.L.
 Christ Church, Greenwich, Conn.
MIRANDA, Max Garver, B.M., M.A., A.A.G.O.
 First Congregational Church
 Rocky Mountain College, Billings, Montana.
MORGAN, Catharine
 705 Stanbridge St., Norristown, Pa.
MUELLER, Harold*
MURPHREE, Claude L., F.A.G.O.*

NIES-BERGER, Edouard
 Organist, Philharmonic Orchestra, New York.
 Church of Messiah and Incarnation, Brooklyn.
 Conductor, Nies-Berger Chamber Orchestra
 63 West 55th St., New York 19, N. Y.
NOEHREN, Robert
 Davidson College, Davidson, N. C.
OGDEN, George Kemper*
ORGAN CONCERTS INC.
 711 S. Plymouth Blvd., Los Angeles 5, Calif.
OSSEWAARDE, Jack H., M.Mus., A.A.G.O.
 Calvary Episcopal Church, New York 10, N. Y.
PERRY, Roy*
PICHE, Bernard
 136 Michol St., Lewiston, Maine.
POISTER, Arthur
 Syracuse University, Syracuse, N. Y.
PORTER, Hugh, Sac.Mus.Doc.
 99 Claremont Ave., New York 27, N. Y.
PURVIS, Richard*
RICHARDS, G. Darlington*
ROBERTSON, Irene, Mus.Doc.*
ROGERS, Jack Edwin*
ROSS, Richard
 1316 Park Ave., Baltimore 17, Md.
SCHMIDT, Robert W., Organist-Chairmaster,
 First Congregational Church
 535 South Hoover St., Los Angeles 5, Calif.
SCHOLIN, C. Albert, M.M.*
SCHREINER, Alexander
 1283 E. So. Temple St., Salt Lake City 2, Utah.
SCHUMACHER, Marie*
SCHWAB, Harold*
SEIBERT, Henry F., Mus.Doc.
 51 Highbrook Avenue
 Pelham, New York 65
SPAYDE, Luther T., A.B., Mus.M.
 Central College, Fayette, Mo.
SPELMAN, Leslie P.
 University of Redlands, Redlands, Calif.
STOFER, Robert M., M.S.M.*
SWARK, Paul
 Post Office Box 7, Decatur 60, Illinois
SYKES, Lauren B.*
THROCKMORTON, Dillon, Jr.*
VAN DUSEN, Frank, Mus.Doc.*
VAN REES, Cornelius
 Organist & Director of Music
 Baptist Temple, Brooklyn, N. Y.
WALKER, Charles Dodsley*
WARD, Herbert Ralph
 Trinity Cathedral, Trenton 8, N. J.
WATTERS, Clarence
 Trinity College, Hartford 7, Conn.
WEINRICH, Carl
 16 Prospect Ave., Princeton, N. J.
WEST, Don*
WHITE, Ernest*
 145 West 46th St., New York 19, N. Y.
WING, G. Russell, M.S.M.*
WISSMUELLER, E. Richard*
WOMBLE, James*
YOUNG, Dale W., M.Mus.*
YOUNG, Gordon E.*

BUILDERS

AEOLIAN-SKINNER ORGAN CO.
 Main Office: Boston 48, Mass.
 New York 22: 4 East 53rd St.
ARKANSAS ORGAN COMPANY
 Box 491, North Little Rock, Ark.
AUSTIN ORGANS INC.
 Main Office: Hartford, Conn.
 New York 18, 522 Fifth Ave.
CASAVANT FRERES
 St. Hyacinthe, P. Q., Canada.
HILLGREEN, LANE & CO.
 Alliance, Ohio
KILGEN, Alfred G., Organization
 1639 W. Adams Blvd., Los Angeles 7, Calif.
KILGEN ORGAN CO.
 4362 W. Florissant Ave., St. Louis 15, Mo.
McMANIS, The Charles W. McManis Co.,
 10th & Garfield Ave., Kansas City 2, Kans.
MOLLER, M. P. Moller Inc.
 Main Office: Hagerstown, Md.
 Chicago: Allerton Hotel
 Louisville: Fincastle Building
 New York 17: 205 East 42nd St., Room 1303.
 Philadelphia 2: 1505 Race St.
 Seattle 4: 810 Third Ave.
REUTER ORGAN CO.
 Lawrence, Kansas.
WICKS ORGAN CO.
 Highland, Illinois

EQUIPMENT

Blowers, see Spencer-Turbine
 Electric-Action, see Reiser.
 Key-Action Current, see Orgaelectra
MAAS ORGAN CO., LTD., Chimes
 3015 Casitas Ave., Los Angeles 26, Calif.
MEYER, Jerome B. Meyer & Sons Inc., Pipes
 2339 S. Austin St., Milwaukee 7, Wisc.
ORGAN BUILDERS SUPPLY CO., Parts
 Box 328, Hollidaysburg, Penna.
ORGAN SUPPLY CORP., Organ parts & supplies.
 540 East 2nd St., Erie, Penna.
ORGELECTRA, Key-Action Current
 6525 Olmsted Ave., Chicago 31, Ill.
ORGOBLO, see Spencer Turbine Co.
REISNER, The W. H. Reiser Mfg. Co.
 Action Parts of all kinds
 Hagerstown, Md.
SPENCER TURBINE CO., Blowers
 Hartford 6, Conn.

CUSTODIANS

DELOSH BROTHERS
 Guaranteed used organs, tuning, maintenance
 3910 109th St., Corona, L.I., N.Y. HAy. 6-4619.
GABEL, George D.
 754 Burnside St., Orange, N.J. Tel.: Orange
 2-3149. Over 30 years experience.
HAGGARD, Paul N. & CO., Everything for organ.
 P.O. Box 685, Oklahoma City 1, Okla.
HIGGINS, Edward A.
 Rural Route 5, Peoria 8, Ill.
LAYALLEE, Wilfrid
 All makes of organs tuned, rebuilt, maintained.
 325 College Road, New York 63, N.Y.
MOHR, Louis F. Mohr & Co.
 2899 Valentine Ave., New York 58, N.Y.
RAYMOND, Chester A.
 44 Spring Street, Princeton, N.J.
SCHLETTE, Charles G.
 Church organs rebuilt, tuned, repaired; yearly
 contracts; Blowing plants installed etc.
 1442 Gillespie Ave., New York 61. TAlm. 9-3944.
THIEMER, Julius C.
 8 Edward St., Lynbrook, L.I., N.Y.

PUBLISHERS

AMSCO MUSIC PUB. CO.
 240 West 55th St., New York 19, N. Y.
CHURCH MUSIC FOUNDATION
 (A Nonprofit Corporation)
 Paul Swann, Director
 Decatur 60, Illinois.
FISCHER, J. Fischer & Bro.
 119 West 40th St., New York 18, N.Y.
FLAMMER, Harold Flammer Inc.
 10 East 43rd St., New York 17, N. Y.
GRAY, The H. W. Gray Co.
 159 East 48th St., New York 17, N. Y.
MARKS, Edward B. Marks Music Corp.
 R.C.A. Bldg., Radio City, New York 20.
MAXWELL-WIRGES PUBLICATIONS INC.
 1600 Broadway, New York 19, N. Y.

CONSERVATORIES

GUILMANT ORGAN SCHOOL
 12 West 12th St., New York 11, N. Y.
OBERLIN CONSERVATORY
 Oberlin, Ohio.
SCHOOL OF SACRED MUSIC
 Broadway & 120th St., New York 27, N.Y.
WESTMINSTER CHOIR COLLEGE
 Princeton, N.J.

ELECTRONICS

BALDWIN PIANO CO.
 Cincinnati 2, Ohio.
CONN, C. G. Conn Ltd.
 Elkhart, Indiana.
SCHULMERICH ELECTRONICS INC.
 Sellersville, Pa.
WURLITZER, The Rudolph Wurlitzer Co.
 North Tonawanda, N.Y.

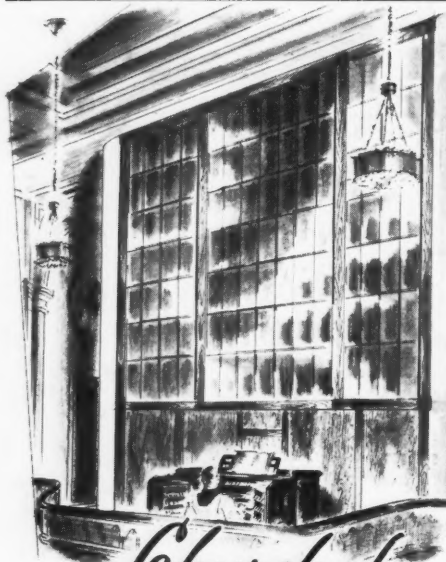
ARCHITECTS

BARNES, William H., Mus.Doc.
 1112 S. Wabash Ave., Chicago 5, Ill.
MONTAGUE, Laurence H.
 81 Princeton Blvd., Kenmore-Buffalo, N.Y.
 (Associated with Wicks Organ Co.)
RICHARDS, Emerson
 Atlantic City, N.J.

T.A.O. DIRECTORY

AMERICAN ORGANIST, THE
 Richmond Staten Island 6, New York, N.Y.
DIGGLE, Dr. Roland
 260 S. Citrus Ave., Los Angeles 36, Calif.
DUNHAM, Rowland W., Dean of College of Music
 University of Colorado, Boulder, Col.
VAN BRONKHORST, Charles
 1216 Spruce Ave., Chico, Calif.

WICKS ORGAN OF THE MONTH



Church of
S. S. Peter and Paul
CUMBERLAND, MD.

In Cumberland, Md., overlooking the historic Potomac, stands the 100 year old S. S. Peter and Paul Monastery, Church and School. Under the Capuchin Fathers, the parish has made wonderful spiritual and temporal progress.

The Wicks Organ Company is indebted to the Reverend Pastor Alban Hammel, O.F.M. Cap. for the privilege of supplying the fine new organ and for his helpful cooperation in its planning and completion for the 100th anniversary.

Mr. P. Schumacher, Organist-choirmaster, S. S. Peter and Paul Church and Professor of Music, Parochial schools writes:

"The Wicks organ of approximately 29 ranks on three manuals just completed is in all respects the *finest* I have ever played or heard, of its size.

A certain tonal distinction has been achieved which is rarely found in contemporary organs. The trouble-free Wicks Direct Electric Action is a revelation in efficiency and dependability.

signed, P. Schumacher"



WICKS
★ ORGANS ★

HIGHLAND ★ ★ ILLINOIS